



**Sing a New Song: The Forging of a New Monastic Musical Voice
in Post-Vatican II Australia**

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Abstract

The Second Vatican Council heralded a period of immense and often unprecedented change for all Roman Catholics, nowhere more so than in matters liturgical. Against the backdrop of *Sacrosanctum Concilium*, promulgated by Paul VI on December 4, 1963, and subsequent Vatican legislation, this dissertation investigates, through an ethnographic methodology, the responses to the challenges and opportunities that arose through the process of liturgical reform within the Australian monastic context.

The research focuses on four monastic communities, each of which welcomed the opportunity to participate: the Discalced Carmelite Nuns at the Carmelite Monastery in Kew, Victoria; the Trappist Monks at Tarrawarra Abbey in the Yarra Valley, Victoria; the Benedictine Nuns at Jamberoo Abbey, New South Wales; and the Benedictine Monks at New Norcia, Western Australia. It considers the liturgical music of each of these communities as it evolved over the period from 1960, two years prior to the commencement of the Council, to 2015, marking 50 years since its conclusion. Particular emphasis is placed on the dichotomy of the vernacularisation of their liturgies, and the concomitant necessity to develop sympathetic musical constructs, and the requirement, as mandated by the Council, to preserve the treasury of sacred music, especially Gregorian chant. It demonstrates that through their collective commitment and the expertise of individual musicians from within their ranks as well as further afield they have resolved, to a large extent, the inherent tension between the implementation of liturgical reform and the safeguarding of longstanding traditions in the Roman Church. It provides compelling evidence that, in so doing, they have not only succeeded but indeed excelled in forging a new monastic musical voice in post-Vatican II Australia.

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Abbreviations

AC	<i>Antiphonarium Cisterciense</i>
AHB	<i>The Australian Hymn Book</i>
AM	<i>Antiphonale Monasticum</i>
BR	<i>Breviarium Romanum</i>
CDWDS	Congregation for Divine Worship and the Discipline of the Sacraments
CLP	<i>Comme le prévoit</i> , 1969 (Consilium for Implementing the Constitution on the Sacred Liturgy)
CSSp	Congregation of the Holy Spirit
DA	<i>Divino afflatu</i> , 1911 (Pius X)
EN	<i>In edicendis normis</i> , 1965 (Sacred Congregation of Rites and Sacred Congregation for Religious)
GC	<i>Graduale Cisterciense</i>
GILH	<i>General Instruction of the Liturgy of the Hours</i> , 1974 (The Hierarchies of Australia, England and Wales and Ireland)
GIRM1975	<i>Institutio Generalis Missalis Romani</i> , 1975 (General Instruction of the Roman Missal) (Sacred Congregation for Divine Worship)
GIRM2012	<i>General Instruction of the Roman Missal: Final Text with Application for Australia</i> , 2012 (Australian Catholic Bishops' Conference)
GR	<i>Graduale Romanum</i>
HC	<i>Hymnarium Cisterciense</i>
ICEL	International Commission on English in the Liturgy
ICET	International Consultation on English Texts
HPP	<i>Hymns for Prayer & Praise</i>
IGLH	<i>Institutio Generalis de Liturgia Horarum</i> (General Instruction of the Liturgy of the Hours), 1971 (Sacred Congregation for Divine Worship)
IGLHC	<i>Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictioris Observantiae</i> , 1974 (General Instruction of the Liturgy of the Hours for the Monasteries of the Cistercians of the Order of the Strict Observance)
IGMR1969	<i>Institutio Generalis Missalis Romani</i> , 1969 (General Instruction of the Roman Missal) (Sacred Congregation of Rites (Consilium))

IGMR1975	<i>Institutio Generalis Missalis Romani</i> , 1975 (General Instruction of the Roman Missal) (Sacred Congregation for Divine Worship)
IO	<i>Inter oecumenici</i> , 1964 (Sacred Congregation of Rites (Consilium))
JB	<i>Jerusalem Bible</i> , 1966
LA	<i>Liturgiam authenticam</i> , 2001 (Congregation for Divine Worship and the Discipline of the Sacraments)
LC	<i>Laudis canticum</i> , 1970 (Paul VI)
LH	<i>Liturgia Horarum</i>
LOTH	<i>Divine Office: The Liturgy of the Hours According to the Roman Rite</i>
LU	<i>Liber Usualis</i>
MD	<i>Mediator Dei</i> , 1947 (Pius XII)
MR	<i>Missale Romanum</i> , 1969 (Paul VI)
MS	<i>Musicam sacram</i> , 1967 (Sacred Congregation of Rites)
MSC	<i>Missionnaires du Sacré-Coeur</i> (Missionaries of the Sacred Heart)
MSD	<i>Musicae sacrae disciplina</i> , 1955 (Pius XII)
MSSL	<i>De Musica Sacra et Sacra Liturgia</i> , 1958 (Sacred Congregation for Rites)
NNP	New Norcia Psalter
NRSV	<i>New Revised Standard Version Bible</i> , 1989
NRSV-CE	<i>New Revised Standard Version Bible: Catholic Edition</i> , 1989
OCarm	Order of the Carmelites
OCist	<i>Ordo Cisterciensis</i> (Order of the Cistercians of the Common Observance)
OCD	<i>Ordo Carmelitarum Discalceatorum</i> (Order of Discalced Carmelites)
OCDM	Order of Discalced Carmelites, Melbourne
OCSO	<i>Ordo Cisterciensis Stricteris Observantiae</i> (Order of the Cistercians of the Strict Observance/Trappists)
OSB	<i>Ordo Sancti Benedicti</i> (Order of Saint Benedict)
PC	<i>Perfectae caritatis</i> , 1965 (Paul VI)
PM	<i>Psalterium Monasticum</i>
QN	<i>Quod a nobis</i> , 1568 (Pius V)

QP	<i>Quo primum</i> , 1570 (Pius V)
RB	Rule of Benedict
RC	<i>Rituale Cisterciense</i>
RI	<i>Rubricarum instructum</i> , 1960 (John XXIII)
RSCJ	<i>Religiosa Sanctissimi Cordis Jesu</i> (Religious of the Sacred Heart of Jesus)
RSV	<i>Revised Standard Version Bible</i> , 1971
RSV-CE	<i>Revised Standard Version Bible: Catholic Edition</i> , 1965-66
SAH	<i>Stanbrook Abbey Hymnal</i>
SC	<i>Sacrosanctum Concilium</i> , 1963 (Second Vatican Council)
SCDW	Sacred Congregation for Divine Worship
SCR	Sacred Congregation of Rites
SCSDW	Sacred Congregation for the Sacraments and Divine Worship
SJ	<i>Societas Iesu</i> (Society of Jesus/Jesuits)
SL	<i>Sacram Liturgiam</i> , 1964 (Paul VI)
SP	<i>Summorum Pontificum</i> , 2007 (Benedict XVI)
ST	<i>Scripturarum thesaurus</i> , 1979 (John Paul II)
TAA	<i>Tres abhinc annos</i> , 1967 (Sacred Congregation of Rites (Consilium))
TLHM	<i>Thesaurus Liturgiae Horarum Monasticae</i> , 1977 (Thesaurus of the Monastic Liturgy of the Hours)
TLS	<i>Tra le sollecitudini</i> , 1903 (Pius X)

Numbering of the Psalms

The participating Benedictine and Carmelite communities continue to use the Greek/Vulgate/Septuagint numbering of the psalms; the Cistercians use the Hebrew/Neo-Vulgate numbering. Unless otherwise indicated, the Greek numbering is used throughout this dissertation. When considered appropriate, dual numbering is used, with the Greek number being given in parenthesis, as per the *Nova Vulgata* edition of the Roman Rite e.g. Ps 120 (119).

Reproduction of Musical Examples

With very few exceptions, the musical examples have been reproduced directly from the resources used by the participating communities in their respective liturgies. These come from both published and unpublished sources and while, in the case of the latter, there are often imperfections and, on occasion, inaccuracies in the notation, this approach lends an authenticity and immediacy to the research which, in turn, is indicative of the *modus operandi* of each community in implementing the reforms of Vatican II.

Nomenclature for the Hours

The nomenclature for the Hours of the Office varies from one community to the next and, from time to time, within particular communities. The nomenclature used throughout this dissertation is that which was most often encountered in interviews, email correspondence, and as given in their respective Horaria and schemata.

Photographic Images

Unless otherwise indicated, photographic images were taken by myself over the course of this research and are used with permission.

Introduction

“The Council now beginning rises in the Church like daybreak,
a forerunner of most splendid light. It is now only dawn. And already at this first
announcement of the rising day, how much sweetness fills our heart.”¹

With these prophetic words, John XXIII declared open the Second Vatican Council.

Commencing on October 11, 1962 and concluding on December 8, 1965, it was a period of immense change. Roman Catholics would be challenged to reconsider their engagement with their faith as individuals, with each other, and with those of other denominations, Christian and non-Christian alike. Those Catholics for whom religion was little more than a once-a-week encounter within their own local parish communities would indeed be challenged, often in ways that they could scarcely have envisaged in the years before the Council. But for those in monastic communities, for whom the liturgy was the most tangible, overt expression of their faith, the challenges would be far greater. Since early colonial times, the Catholic Church in Australia has been supported and enriched by numerous communities such as these; many continue to function as collectives, distinguished by lives of spiritual contemplation and often physically demanding work. However, they also engage with the wider community through the provision of spiritual direction, lectures, individual and group retreats, and other more practical, wide-ranging entrepreneurial initiatives. Whilst the role of music in the ancient liturgical practices of their European counterparts has been extensively researched, there has to date been scant attention given to the evolution and practice of liturgical music within the Australian monastic context. This ethnographic study, confined to the period from 1960 to 2015 and thus marking the fiftieth anniversary of the closing session of the Council, sets out to address this lacuna.

¹ John XXIII, Opening speech of the Second Vatican Council given at St Peter's Basilica, Rome *Gaudet Mater Ecclesia* (October 11, 1962), in *The Documents of Vatican II*, ed. Walter M. Abbott (London: Geoffrey Chapman Limited, 1967), 718.

The research focuses on the monastic communities of the Discalced Carmelite Nuns at the Carmelite Monastery in Kew, Victoria; the Trappist Monks at Tarrawarra Abbey in the Yarra Valley, Victoria; the Benedictine Nuns at Jamberoo Abbey, New South Wales; and the Benedictine Monks at New Norcia Abbey, Western Australia. All were established from ‘mother’ houses based in Continental Europe, England or Ireland, with the Carmelites being obedient to the Rule of St Albert as modified by St Teresa of Avila and the others following the Rule of St Benedict of Norcia. Drawing upon fieldwork recordings and observations of liturgies, interviews and written communications, this research provides unprecedented insights into the liturgical music of these communities and their distinctive responses to the challenges and opportunities which arose with the call for *aggiornamento*.² It is within this context that the inherent tension between the implementation of liturgical reform, as permitted and, at times, mandated by *Sacrosanctum Concilium* and subsequent Vatican legislation, and the preservation of the treasury of sacred music, especially Gregorian chant, is considered.

The thesis consists of nine chapters, conclusions and appendices. Through a review of selected literature, the first chapter situates this research within the context of Vatican II legislation and its reception within the Catholic Church at large and the Church in Australia in particular. From this, several overarching research questions are set out. Chapter 2 provides an account of how the participating communities were selected, the delimitations of the research, and the multidisciplinary methodology employed to investigate and address the research questions. In each of chapters 3 to 8, the major elements of the Divine Office are considered firstly within their historical contexts followed by a discussion of the texts and

² Lit. “bringing up to date.” A term used by John XXIII in a speech given in the Basilica of St. Paul's Outside the Walls on January 25, 1959 in which he declared his intention to convoke the Council.

their musical settings sourced in the course of fieldwork observations. In Chapter 9, the impact which Vatican legislation has had on the texts of the Ordinary of the Mass is discussed within the context of the Church at large; this is followed by a discussion of the texts and musical settings encountered during the course of this research.

This study does not purport to provide a comprehensive account of each and every facet of the liturgical practices of the participating communities. Rather, it is intended to provide a series of snapshots of communal worship within specific and quite limited timeframes. So far as the Australian context is concerned, this study is unique: it provides, for the first time, compelling evidence for the argument that, through the endeavours of these communities, there is indeed a new monastic musical voice to be heard in post-Vatican II Australia. It is my hope that it will foster further research into other similar communities and, in so doing, serve to provide a rich repository upon which historians of future generations may draw.

Chapter 1

Vatican II Legislation and the Liturgical Continuum: Context, Reception and Implications

“In the earthly liturgy we take part in a foretaste of that heavenly liturgy celebrated in the holy city of Jerusalem toward which we journey as pilgrims ... we sing a hymn to the Lord’s Glory with the whole company of heaven.”

*Sacrosanctum Concilium*¹

The Second Vatican Council has been the subject of an extensive, complex, diverse and, not infrequently, controversial corpus of literature. Much of it concerns the genesis, adoption, implementation and reception of liturgical reform, a reform that was mandated by Vatican legislation not only from the time of the Council but also from the years prior to and in the aftermath of the Council. A critical assessment of the most relevant contributions to the literature goes some way towards contextualising this research. Noteworthy in this respect, is John Baldovin’s assertion that all too often criticism of the reform has focused solely and thus erroneously on *Sacrosanctum Concilium* (SC).² A far more productive exercise, he contends, would be to contest “whether the official *implementation* [italics mine] was faithful to the Liturgy Constitution [i.e. SC].”³ As a template for assessing the reform, Baldovin utilises the model, based on five discernable agendas, proffered by M. Francis Manion, namely advancing the official reform, restoring the pre-conciliar liturgy, reforming the reform, inculturating the reform, and recatholicizing the reform.⁴ Such is their complexity that Baldovin sets out to address these through four specific lenses: the philosophical, the historical, the theological and the sociological/anthropological. A study such as Baldovin’s is

¹ Second Vatican Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (December 4, 1963), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), art. 8.

² John F. Baldovin, *Reforming the Liturgy: A Response to the Critics* (Collegeville, Minnesota: The Liturgical Press, 2008), 2.

³ Ibid.

⁴ Ibid., 4-8. See M. Francis Mannion, "The Catholicity of the Liturgy: Shaping a New Agenda," in *Beyond the Prosaic: Renewing the Liturgical Movement*, ed. Stratford Caldecott (Edinburgh: T&T Clark, 1998).

clearly beyond the scope of this review. What is significant, however, is his unequivocal assertion that liturgical architecture and the orientation of the priest, the use of the vernacular and the debate over translation, the optional return to the pre-Vatican II Roman Missal, and liturgical music are among the most important issues that are “still hotly contested today.”⁵ Each is relevant to this research and will be addressed within this study. Thus, in settling upon what is obviously a relatively small number of contributions to the field for further consideration, four criteria have been utilised, namely that the literature contextualises the process of the reform in general and Australia in particular; that it draws upon contemporaneous critiques of the Council (from both participants and observers) as well as contemporary/recent criticism; that it is directly relevant to the Roman and monastic Offices and celebration of the Eucharist; and that it considers the implications of the reform for liturgical music. In addressing these criteria, it must be acknowledged, in concert with Baldovin, that this selection is “inevitably somewhat subjective”⁶ and that much of it reflects the views of the proponents of the so-called “reform of the reform”, that is those who consider the reform to have happened “too quickly and too radically.”⁷ As Baldovin declares, however, it is this that is “directly” and thus “most relevant” to the subject at hand.⁸

1.1 Sowing the Seeds for Liturgical Reform

In the years immediately prior to the Council, there had been a series of encyclicals and instructions relating to the liturgy. Of these, one of the most influential was *Mediator Dei* (MD),⁹ issued by Pius XII on November 20, 1947. Over the course of some 210 articles, the Pontiff expounded upon numerous matters ranging from the Mass, including the participation

⁵ Baldovin, 105.

⁶ Ibid., 2.

⁷ Ibid., 6.

⁸ Ibid., 5, 6.

⁹ Pius XII, Encyclical on the sacred liturgy *Mediator Dei* (November 20, 1947), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

of the faithful by means of the Dialogue Mass, and the Divine Office through to the importance of Latin in the liturgy, music and, in particular, Gregorian chant.¹⁰ So significant did he consider the last of these to be that on December 25, 1955 he issued *Musicae sacrae disciplina*,¹¹ an encyclical on sacred music. This was followed by *De musica sacra et sacra liturgia*,¹² a far more practical instruction on sacred music and liturgy, issued by the Sacred Congregation of Rites (SCR) on September 3, 1958. As has been so often the case, directives such as these were, in certain respects, often little more than a reiteration of those from earlier times, the exemplar being the *Motu Proprio, Tra le sollecitudini* (TLS).¹³ Issued by Pius X on November 22, 1903, this instruction on sacred music was, Anthony Ruff contends, the founding document of the Liturgical Movement upon which all subsequent papal and curial documents would be built.¹⁴ *Divino afflatu* (DA),¹⁵ the Apostolic Constitution issued by Pius X on November 1, 1911, was also of consequence but for entirely different reasons, the most noteworthy being the imposition of a new schema for the distribution of the psalms within the *Breviarium Romanum*. Despite its brevity, it was, Michael Prendergast asserts, “significant as

¹⁰ Ibid., art. 191-194.

¹¹ Pius XII, Encyclical on sacred music *Musicae sacrae disciplina* (December 25, 1955), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

¹² Sacred Congregation for Rites, Instruction on sacred music and sacred liturgy *De musica sacra et sacra liturgia* (September 3, 1958), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

¹³ Pius X, *Motu Proprio* on the restoration of Church music *Tra le sollecitudini* (November 22, 1903), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

¹⁴ Anthony Ruff, "An Overview of *Tra le sollecitudini*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 20-24. For a detailed account of the Liturgical Movement, see Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2007), 194-242.

¹⁵ Pius X, Apostolic Constitution on the reform of the Roman Breviary *Divino afflatu* (November 1, 1911), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

one of the first steps in the Liturgical Movement of the twentieth century to reform the Breviary.”¹⁶

Notwithstanding a number of recurring themes within certain of these documents, particularly relating to the Gregorian repertory and the participation of the faithful, there were, as has been well argued by Steven Janco, clear points of difference between them.¹⁷ Most obvious is the shift from the overtly authoritarian tone of Pius X to the more pastoral voice of Pius XII and with that the possibility of a somewhat more flexible approach to liturgical practices. These included the use of popular hymns in the vernacular, female voices in choirs, the use of the electronic organ, concerts of religious music within the church setting, and the training of clergy and the faithful at large in order to improve the rendering of liturgical music. The significance of these foundational documents cannot be overstated: “One wonders,” Janco concludes, “what Chapter VI [in SC] might have looked like had Pius XII not presented his optimistic and forward-looking vision of liturgical music a few years earlier.”¹⁸ As the first of sixteen key documents to come from the Council, *Sacrosanctum Concilium*, promulgated by Paul VI on December 4, 1963, would indeed prove to be the most significant vehicle for liturgical reform that the Church had witnessed and experienced since the reforms of Pius V which had been promulgated some four hundred years earlier. It is within this context that we consider the literature pertaining to both the Council and to the Constitution on the Sacred Liturgy.

¹⁶ Michael R. Prendergast, "An Overview of *Divino Afflatu* and *Abhinc Annos*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 34.

¹⁷ Steven R. Janco, "An Overview of *Musicae sacrae disciplina* and *De Musica sacra et sacra Liturgia*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 196-201.

¹⁸ *Ibid.*, 201.

1.2 The Council and the Consilium

Within the context of an historical introduction to the Council from the Council of Trent to the calling of Vatican II, Robert Tuzik advances the argument that while SC is indeed based largely on the foundations set in place by particular pontiffs from the time of Leo XIII through to the early years of the second millennium, it also owes much to the endeavours of the leaders of the liturgical and social justice movements, particularly in America.¹⁹ John O'Malley gives an objective yet insightful account of the Council within the context of the three overarching themes of *Aggiornamento* (updating), *Ressourcement* (a return to the original or primary sources), and development (dynamism).²⁰ From the broad sweep of the history of the Church and previous councils to the often turbulent philosophical, theological, and factionally-motivated manoeuvrings and debates prior to and during the Council, he provides detailed insights into the genesis and final form of the key Council documents. However, O'Malley's great contribution to the literature and thus to an understanding of the Council, Ann Nolan argues, is his insistence that its legacy "lies not in the content of the sixteen documents that wrapped it up, but in the style and language of the documents ... not so much in what the Council said but how it said it."²¹ Of particular relevance to this discussion, however, is O'Malley's contention that, in approving SC, "the Council set in motion a programmatic reshaping of virtually every aspect of Roman Catholic liturgy unlike anything that had ever been attempted before."²² Kevin Irwin sets SC within both the context

¹⁹ Robert L. Tuzik, "Pastoral Introduction: An Overview of Liturgical Reform from the Council of Trent to the Second Vatican Council," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), xviii-xxxvi.

²⁰ John W. O'Malley, *What Happened at Vatican II* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2008).

²¹ Ann M.C. Nolan, "Vatican II: Changing the Style of Being Church," *The Australasian Catholic Record* 89, no. 4 (2012): 397.

²² O'Malley, 139.

of the foundational documents of Pius X and Pius XII and those that were to follow.²³ He argues that, while SC did indeed set the direction for liturgical reform, it did not offer the last word on the matter.²⁴ Rather, he contends, it provided for both continuity and change based on the theology of the liturgy, contextualised active participation, adaptation and inculturation, and the breadth of the liturgy's rites.²⁵ So far as liturgical continuity and change are concerned, Alcuin Reid is unequivocal, asserting that *organic* development "is part of the reality of Catholic liturgy in the tradition of the Church."²⁶ This, he argues, is based directly on SC in which it is made clear that while sound tradition should be retained, the way should also remain open to *legitimate* [italics mine] progress but in so doing "care must be taken that any new forms adopted should in some way grow *organically* [italics mine] from forms *already existing* [italics mine]."²⁷ Crucially, he argues that the notion of legitimate progress has been undermined by what he describes as the "alarming principle of liturgical reform called 'organic progression'."²⁸ This principle, Reid contends, is not consistent with the spirit of SC; on the contrary, it goes well beyond it and, as a consequence, the Roman Rite has been severely although not irrevocably damaged.²⁹ Laszlo Dobszay is far more strident in voicing his concerns, arguing that "the recent innovations overrode not some 300-year-old custom, but in fact broke with the entire tradition of the Roman Church insofar as it is recognizable for us."³⁰ The only way forward, he argues, is to pursue a reform of the reform:

The true 'Reform of the Reform' is to reform the *traditional* [italics mine] Roman liturgy in the sense intended by the Council: organic changes in the measure of

²³ Kevin Irwin, "An Overview of *Sacrosanctum Concilium*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 268-273.

²⁴ *Ibid.*, 271.

²⁵ *Ibid.*, 273.

²⁶ Alcuin Reid, "Sacrosanctum Concilium and the Organic Development of the Liturgy," in *The Genius of the Roman Rite: Historical, Theological, and Pastoral Perspectives on Catholic Liturgy*, ed. Ewe Michael Lang (Chicago: Hillenbrand Books, 2010), 199.

²⁷ SC, art. 23.

²⁸ Reid, 213.

²⁹ *Ibid.*, 215.

³⁰ Laszlo Dobszay, *The Bugnini-Liturgy and the Reform of the Reform*, vol. 5 (Front Royal, Virginia: Catholic Church Music Associates, 2003), 153.

previous organic reforms in history, in accordance with the necessities of the Church (and not the creative will of commissions).³¹

Before considering the literature pertaining to the implementation of SC and thus the often dramatic reforms which have shaped the liturgies of the communities under consideration, a brief overview of the Constitution itself is in order. After a short introduction in which the aims of the Council and the principles concerning the promotion and reform of the liturgy are set out, there are seven discrete chapters: I General Principles for the Reform and Promotion of the Sacred Liturgy; II The Most Sacred Mystery of the Eucharist; III The other Sacraments and the Sacramentals; IV The Divine Office; V The Liturgical Year; VI Sacred Music; and VII Sacred Art and Sacred Furnishings. Of the several themes embedded within these chapters, the most frequently recurring and relevant to this research are the full and active participation by all in the liturgy (art. 14); the retention of Latin whilst allowing for the use of the vernacular under certain circumstances (art. 36); adaptation of the liturgy to the cultures and traditions of people (art. 37, 40); the preservation of Gregorian chant whilst allowing for the use of other musical traditions (art. 116, 118, 119); liturgical formation in seminaries and houses of religious (art. 15-17, 115); and the revision of liturgical books (art. 25, 31, 38, 39, 117). Perhaps less obvious but equally important are the Concelebration of the Mass (art. 57, 58) and the Conventual Mass (art. 57.2, 95).

The contemporaneous chronicle of Archbishop Annibale Bugnini (1912–1982) provides a first-hand account of the liturgical reform. As Secretary to the Commission for Liturgical Reform under Pius XII, the Preparatory Conciliar Commission under John XXIII, the *Consilium ad exsequendam Constitutione de Sacra Liturgia* (Consilium) under Paul VI (1964–1969), and its successor institution the Sacred Congregation for Divine Worship

³¹ Ibid., 9. A number of Dobszay's concerns are discussed within relevant chapters of this dissertation.

(SCDW) (1969–1975), Bugnini is better placed than most to provide this account.³²

Comprehensive and replete with detail though it may be, he describes it as nothing more than “the picture frame. I do not attempt even to sketch the picture itself.”³³ While it is beyond the scope of this review to consider this tome in detail, Bugnini’s view of the purpose of the reform is noteworthy:

The purpose of the reform was to rejuvenate and update the expression of the Church’s prayer in gestures, rites, words and forms. The restoration was to be sensitive and careful, its organization rational and fully human. At times there were to be new creations; at times existing forms were to be used, with an eye to continuity and the avoidance of sharp breaks; at times the foundation was to be laid for an intelligent adaptation that would satisfy the sensibilities of diverse peoples.³⁴

Given his direct involvement in the Council, a degree of subjectivity in Bugnini’s account would be understandable. It is arguable, therefore, that however laudable the stated purpose of the reform may have been, there was much here that could be viewed as being well beyond the ambit of SC and thus, for some, ill-considered, such as the prospect of “new creations”. Archbishop Piero Marini’s appraisal of some thirty years later is somewhat more measured. He was appointed Secretary to Bugnini in 1975 and is thus well positioned to proffer his views on the often politically-charged environment within the Council, much of this attributable to the profoundly troubled relationship between the Sacred Congregation of Rites and the then newly created Consilium.³⁵ In this regard, his contribution to our understanding of the reform can be seen as both complementing and supplementing that of Bugnini.³⁶ Of particular note is Marini’s contention that, within the more progressive factions, there was an emerging awareness that the implementation of SC and thus liturgical reform “could no longer be imposed from above by a few Offices of the Roman Curia, but rather needed to be

³² Annibale Bugnini, *The Reform of the Liturgy (1948-1975)*, trans., Matthew J. O’Connell (Collegeville, Minnesota: The Liturgical Press, 1990).

³³ *Ibid.*, xxv.

³⁴ *Ibid.*, xv-xvi.

³⁵ Piero Marini, *A Challenging Reform: Realizing the Vision of the Liturgical Renewal 1963-1975* ed. Mark R. Francis, John R. Page, and Keith F. Pecklers (Collegeville, Minnesota: The Liturgical Press, 2007).

³⁶ *Ibid.*, ix.

received by the faithful on the local level.”³⁷ Such a view is clearly compatible with the argument that liturgical reform should be based not on the principle of organic progression but rather on that of organic growth or development and that, as far as practicable, it should evolve from pre-existing forms with which the faithful might readily identify and thus truly embrace.

On January 25, 1964, Paul VI issued the Apostolic Letter *Motu Proprio, Sacram Liturgiam* (SL).³⁸ This was the first step in putting into effect some of the prescriptions of the Constitution on the Liturgy. Corinna Laughlin’s point that the changes called for within SL are “quite small, and reflect a cautious approach in the midst of the fervour of enthusiasm around the promulgation of *Sacrosanctum Concilium*”³⁹ is well made. Nevertheless, there is, within the introduction, a noteworthy directive in which it was advised that a special commission or consilium would be established “with the principal task of seeing that the prescriptions of the Constitution are put into effect.”⁴⁰ To be known as the Consilium, its reception would be somewhat mixed; its importance, however, would be profound. While the SCR would be the dicastery or department through which the Consilium’s work would be scrutinised and approved, the Consilium itself would be a study group charged with the onerous responsibility of revisiting and, as deemed appropriate, revising virtually every aspect of the Roman liturgy. Both Bugnini and Marini provide detailed analyses of its membership and functions. In essence, the Consilium, which existed from 1964 to 1969, was to consist of a president; members (cardinals, archbishops, and bishops drawn from the

³⁷ Ibid., 29.

³⁸ Paul VI, Apostolic Letter *Motu Proprio* on putting into effect some prescriptions of the Constitution on the Sacred Liturgy *Sacram Liturgiam* (January 25, 1964), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

³⁹ Corinna Laughlin, "An Overview of *Sacram Liturgiam*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 307.

⁴⁰ SL, para. 5.

Roman Church at large); consultors (mostly from Europe and all of whom were internationally recognised experts in their respective fields); advisors (who could be called upon as and when the need arose); and a secretary. Collectively, the consultors and advisors were referred to as *periti* or experts. Among the members was the Australian, Guilford Young, Archbishop of Hobart; the music consultors included Joseph Gelineau, Oliver Messiaen, Flor Peeters and, from Australia, Percy Jones; Lucien Deiss was one of a number of advisors.⁴¹ The reform would consist of two phases, namely composition and review, and would be entrusted to some 40 study groups or *coetus studiorum* drawn initially from the consultors. Each group would have a relator, a secretary, and five to seven members. Of particular relevance to this research are those entrusted with the revision of the Breviary (Groups II-IX), the Missal (Groups X-XVI), and the chant books (Group XXV).⁴² Thus, for example, Group III would be responsible for the distribution of the psalms, Group VII for the hymns in the Divine Office, Group IX for the overall structure of the Divine Office, and Group X for the Ordinary of the Mass.⁴³

On September 26, 1964, eight months after the establishment of the Consilium, the SCR, in concert with the Consilium and with the approval of Paul VI, issued *Inter oecumenici* (IO).⁴⁴ Given its significance as the first official instruction on the orderly carrying out of SC, Prendergast's assessment, whilst acknowledging that changes such as the use of the vernacular were indeed significant, is somewhat perfunctory as evidenced by both the absence of any attempt to critique the text and its brevity, limited to just a single sentence.⁴⁵

⁴¹ For a comprehensive listing see Bugnini, 942-952.

⁴² Ibid., 60-68; Marini, 41-44.

⁴³ See Marini, 117-132.

⁴⁴ Sacred Congregation of Rites (Consilium), Instruction on the orderly carrying out of the Constitution on the Liturgy *Inter oecumenici* (September 26, 1964), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

⁴⁵ Prendergast, "An Overview of *Inter oecumenici*," 319.

In stark contrast, Marini, contends that its publication was “an event of fundamental importance to the Consilium ... Just as the Constitution on the Sacred Liturgy was the Magna Carta of the liturgical reform, so *Inter oecumenici* was the foundational document for its implementation.”⁴⁶ Of particular significance within IO are the insistence on appropriate liturgical formation for clerics and the faithful at large (art. 11-19); the relationship between the Holy See and bishops and the exercise of authority (art. 20-31); the adoption of the vernacular in both the Mass and the Divine Office (art. 57-59, 85-89); the possibility of liturgical re-orientation in the celebration of the Mass (art. 90, 91); and the requirement that, until the reform of the Divine Office was completed, those in Choir should celebrate the Divine Office in its entirety daily (art. 78 (a)).

1.3 The Reform and the Roman Office

Within a comprehensive survey of the evolution of the Divine Office in both Eastern and Western Rites, Robert Taft asserts that from the time of St Benedict up until Vatican II there had been very little change in the basic skeleton of the Roman Office.⁴⁷ However, at the hands of Group IX, led by Canon Aimé-Georges Martimort and responsible for the overall structure of the Divine Office, there were indeed several structural changes which Taft considers to be “a courageous break with the past.”⁴⁸ Of these, the most significant were the suppression of Prime; the replacing of Terce, Sext and None with one single day Hour; replacing Vigils with the Office of Readings which could be observed at any time over the course of the day; the placement of the hymn at the start of every Hour; and a new four-week schema for the distribution of the psalms.⁴⁹ Taft’s overall assessment of these reforms is not without reservation, asserting that while the revised structure is, of itself, not problematic,

⁴⁶ Marini, 75-76.

⁴⁷ Robert Taft, *The Liturgy of the Hours in East and West: The Origin of the Divine Office and its Meaning Today*, Second Revised ed. (Collegeville, Minnesota: The Liturgical Press, 1993), 307.

⁴⁸ Ibid., 314.

⁴⁹ For a detailed account of the reform of the Divine Office, see Bugnini, 491-557.

there are many who believe that “the unwillingness to make a more radical break with not just the forms, but with the *mentality* [italics mine] of the past, has marred the recent reform of the Roman Office.”⁵⁰ Here, Taft is clearly referring to those who would prefer the reformed Office to have been a vehicle for public celebration rather than one which they regard as being far more suitable for private prayer.

Stanislaus Campbell provides an in-depth analysis of the evolutionary process which led to the reform, a reform which he quite rightly refers to as “postconciliar”.⁵¹ His investigation places particular emphasis on the arrangement of and relationship between the elements within each Hour and, within the broader context, the arrangement of and relationship between the Hours themselves. Whilst for the most part agreeing with Taft’s assessment of the reformed Office as being in some respects successful and in others disappointing, he regards Taft’s assertion that the revised structure is not problematic as an “overstatement.”⁵² Rather, he contends that the “heavily monastic structures ... fail to a greater or lesser extent to provide for those essential differences among the varying groups in the Church ... whose very life conditions and occasions for prayer would best shape coherent structures for such within the Church’s various traditions.”⁵³ Campbell’s concern regarding “heavily monastic structures” is difficult to comprehend given the structural reforms, and thus departure from the monastic norms, as detailed by Taft. So far as the character of the revised Office is concerned, Dobszay is scathing, asserting that the difference between the Hours had become blurred and the disposition uniform: “This dull uniformity derives not from the inherent structure of the Office but from the mentality of the producers who composed a book of

⁵⁰ Taft, 314-315.

⁵¹ Stanislaus Campbell, *From Breviary to Liturgy of the Hours: The Structural Reform of the Roman Office, 1964-1971* (Collegeville, Minnesota: The Liturgical Press, 1995).

⁵² Ibid., 284.

⁵³ Ibid.

private readings and prayers rather than a vivid and dramatic choir Office.”⁵⁴ In this regard, it would appear that there is, at the very least, a level of consensus between all three contributors.

The fruits of the Consilium’s labours in compiling the reformed Office did not begin to be widely seen until November 1, 1970 when the Apostolic Constitution, *Laudis canticum*, heralding the forthcoming publication of *Liturgia Horarum* (Liturgy of the Hours), was promulgated by Paul VI.⁵⁵ This was followed by the *Institutio Generalis de Liturgia Horarum* (General Instruction of the Liturgy of the Hours) issued by the Sacred Congregation for Divine Worship (SCDW) on February 2, 1971⁵⁶ and, in April of that same year, the appearance of the first volume of *Liturgia Horarum*.⁵⁷ Within the extensive opening chapter of the General Instruction (GILH), cues pertaining to its observance as an instrument for spiritual enrichment abound: “By offering praise to God in the Hours,” the authors declare, “the Church joins in singing that canticle which is sung throughout all ages in the halls of heaven ...”⁵⁸ In the chapters that follow, the theological and historical underpinnings for its structures and content at the macro, medial and micro levels are given close attention whilst the practicalities for their implementation are, for the most part, scrupulously mapped.

Thus, for example, there are substantial sections devoted to the manner of praying the psalms

⁵⁴ Dobszay, 60.

⁵⁵ Paul VI, Apostolic Constitution promulgating the revised book of the Liturgy of the Hours *Laudis canticum* (November 1, 1970), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁵⁶ Sacred Congregation for Divine Worship, Instruction *Institutio Generalis de Liturgia Horarum* [General Instruction of the Liturgy of the Hours] (February 2, 1971), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982). A revised edition of this instruction was published in 1985. The English translation cited throughout this dissertation was published in 1974: *General Instruction of the Liturgy of the Hours*, The Hierarchies of Australia, England and Wales, and Ireland, (London: England and Wales Liturgy Office, 1974). <http://www.liturgyoffice.org.uk/Resources/Rites/GILH.pdf> (accessed 6/11/2012).

⁵⁷ *Liturgia Horarum iuxta Ritum Romanum editio typica*, 4 vols. (Vatican City: Typis Polyglottis Vaticanis, 1971-72). Vol. I of a revised edition appeared in 1985; Vols II and III appeared in 1986; Vol. IV appeared in 1987. Among the innovations was the introduction of additional antiphons for the *Benedictus* and the *Magnificat* corresponding to the three-year cycle of Gospel readings: *Liturgia Horarum iuxta Ritum Romanum editio typica altera*, 4 vols. (Vatican City: Typis Polyglottis Vaticanis, 1985-87).

⁵⁸ GILH, art. 16.

(art. 121-125), the distribution of the psalms (art. 126-135), and singing in the Office (art. 267-284). Of particular relevance to this research is its unequivocal position on the importance of celebrating the Office as a community:

Celebration in common ... fosters the active participation of all according to their individual circumstances through acclamations, dialogues, alternating psalmody and other things of this kind, and takes into account various forms of expression.⁵⁹

Shortly after its publication, Frank O'Leary described this instruction as "yet another important achievement in the process of renewing the liturgy."⁶⁰ Focussing solely on the first chapter, he proffers keen insights into the theology of the reformed Office and its ultimate goal, that of the Church being as one in communion with the person of Jesus. Within the context of the totality of the GILH, Rubén Leikam provides yet another comprehensive account of the evolution of the Divine Office, tracing it from the ancient Roman Office to the Office of Paul VI.⁶¹ Of particular relevance at this point, however, is his detailed analysis of the GILH, holistically and elementally, and its importance as a pathway to gaining a deeper understanding and appreciation of the Liturgy of the Hours. Through the lenses of spirituality and theology, he pays particular attention to the function of the psalms and canticles, song, the orations, and the importance of silence. Leikham asserts that the reform and renewal of the Divine Office "has been and continues to be the most profound renewal in history."⁶² Unlike its detractors, one of the most vocal being Dobszay, he believes that it is "capable of deepening, enlivening, and profoundly orienting all Christian prayer to the nourishment of the spiritual life of the people of God."⁶³ Placid Murray chaired the Working Committee charged

⁵⁹ Ibid., art. 33.

⁶⁰ Frank O'Leary, "The Liturgy of the Hours," *The Furrow* 22, no. 7 (1971): 418.

⁶¹ Rubén M. Leikam, "The Liturgy of the Hours in the Roman Rite," in *Liturgical Time and Space*, ed. Anscar J. Chupungco, Handbook for Liturgical Studies (Collegeville, Minnesota: The Liturgical Press, 2000).

⁶² Ibid., 96.

⁶³ Ibid.

with the responsibility of preparing the publication in English of the Divine Office.⁶⁴

Complementing O’Leary’s contribution, he shares further insights into the theology underpinning the Psalter, the hymns, the readings from Scripture, and the prayers of intercession and, in summing up, declares that the new Liturgy of the Hours “takes its place among the liturgies of the centuries: a worthy successor to its forefathers, a sturdy child of our times.”⁶⁵

1.4 The Reform and the Monastic Office

Those responsible for the reform of the Roman Breviary were not operating in isolation. Both the Benedictines and the Cistercians were also undertaking major reforms.⁶⁶ As early as October 1967, for example, the Consilium had granted permission to the English Benedictine Congregation to experiment with the structure of the Divine Office in Choir for a period of one year with the proviso that no publicity should be given to these experiments “in any public or private publication, without the express permission of the Consilium.”⁶⁷ While other similar experiments had also been authorised, the letter of July 8, 1971 from the SCDW to the Abbot Primate of the Benedictines and the Procurators General of the Cistercians of the Strict Observance and of the Common Observance respectively was considerably more inclusive and of far greater consequence. It allowed for a period of experimentation at the end of which they would be required to make a decision on the fundamental elements of the Liturgy of the Hours in order that the entire monastic family might have “a common basis both for the

⁶⁴ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, ed. England and Wales Episcopal Conferences of Australia, Ireland and Scotland, 3 vols. (Sydney: E.J. Dwyer, 1974).

⁶⁵ Placid Murray, "In Season and Out of Season," *The Furrow* 26, no. 2 (1975): 103.

⁶⁶ For an account of the process of the reform of the Monastic Office during the Council and the post-conciliar period, see Bugnini, 558-570.

⁶⁷ Consilium for Implementing the Constitution on the Sacred Liturgy, Rescript (Benedictines), regarding experiments with the monastic Office (October 17, 1967), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982), art. 6d.

structure of the Office and for its celebration.”⁶⁸ Mindful of the need to safeguard the monastic tradition, the Congregation advised against any suggestion that they should adopt the prayer of the pastoral clergy, that is the *Liturgia Horarum* of the Roman Rite, as that would “deprive the spiritual life of the Church of that distinctive note contributed by the monastic order.”⁶⁹

On February 10, 1977, the Sacred Congregation for the Sacraments and Divine Worship (SCSDW) issued *Operi Dei*.⁷⁰ Signed by Cardinal James Knox (1914–1983), Prefect of the Congregation and former Archbishop of Melbourne, it approved for the entire Benedictine Order the *Thesaurus Liturgiae Horarum Monasticae* (TLHM).⁷¹ Tripartite in structure, it consists of a *Directorium de Opere Dei persolvendo* or Directory for the Celebration of the Work of God; a *Praenotanda* or Introduction, advising on the norms for the celebration of the Liturgy of the Hours; and the Thesaurus “proper”. Both the Directory and the Introduction are underpinned not only by the Rule of Benedict but, significantly, also by the GILH; the Thesaurus provides for a Calendar for the Benedictine Confederation, four schemata for the Psalter with the additional possibility of adapting the schema of the Liturgy of the Hours to the monastic setting, Propers for the Season and the Saints, and the Common of the Saints. For all Benedictines, this would become the key resource in celebrating the Office, as Leikam so eloquently asserts:

⁶⁸ Sacred Congregation for Divine Worship, Letter to Reverends Rembert Weakland, Abbot Primate OSB; Vincent Hermans, Procurator General OCSO; and Battista Gregorio, Procurator General, SOCist, on the Divine Office and calendar of monastic orders *Facendo seguito* (July 8, 1971), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982), art. 1.

⁶⁹ *Ibid.*, art. 3.

⁷⁰ Sacred Congregation for the Sacraments and Divine Worship, Decree approving for the entire Benedictine Order the *Thesaurus Liturgiae Horarum Monasticae* and all its parts *Operi Dei* (February 10, 1977), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁷¹ Confederation of the Order of Saint Benedict, *Thesaurus Liturgiae Horarum Monasticae* [Thesaurus of the Monastic Liturgy of the Hours] (Rome: Badia Primaziale Sant'Anselmo, 1977). For a translation of the *Directorium* and *Praenotanda*, see Anne M. Field, ed. *The Monastic Hours: Directory for the Celebration of the Work of God and Directive Norms for the Celebration of the Monastic Liturgy of the Hours*, Second ed. (Collegeville, Minnesota: The Liturgical Press, 2000).

Within a legitimate pluralism of celebration ... the *Thesaurus* allows and urges each monastic community to express sincerely and authentically its condition and call, celebrated in proper form and in harmony with the rhythm of monastic life that characterises it in its present reality.⁷²

The last word on the *Thesaurus* should go to Marcel Rooney, the eighth Abbot Primate of the Benedictine Confederation, who, in accord with St Benedict, declares that

It is a treasure which should help monks, nuns, and sisters to discover the yet deeper Treasure hidden within the community life of prayer: God, who is present to us everywhere but especially so when we celebrate the Divine Office.⁷³

The reform of the Office of the Cistercians of the Strict Observance⁷⁴ followed a very similar trajectory. Notwithstanding the directive of 1971 from the SCSDW, the Cistercians had begun to experiment as early as 1967.⁷⁵ Seven years later, on June 25, 1974, the *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictoris Observantiae* (IGLHC) was approved by the Holy See.⁷⁶ As a general instruction, it is far less complex and thus less prescriptive than the Benedictine *Thesaurus*. Nevertheless, there are strong similarities with regard to its flexibility and adaptability, the most obvious being the provision of four schemata for the distribution of the psalms, the first of which accords with the Rule of St Benedict. Of particular note within the *Praenotanda* are the several references to both the GILH and the Rule of Benedict, and their interdependency, and the directive

⁷² Leikam, 93.

⁷³ Marcel Rooney, "Thesaurus Liturgiae Horarum Monasticae: A Treasure Still Hidden," *American Benedictine Review* 44, no. 4 (1993): 431.

⁷⁴ Hereafter referred to as 'the Cistercians'.

⁷⁵ Marie-Gérard Dubois, "Cistercian Liturgical Renewal," in *The Cistercian Order of the Strict Observance in the Twentieth Century*, ed. Augusta Tescari, Marie-Gérard Dubois, and Maria Paola Santachiara (Rome: Cistercian Order of the Strict Observance, 2008), 284-285.

⁷⁶ Order of the Cistercians of the Strict Observance, *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictioris Observantiae* [General Instruction of the Liturgy of the Hours for the Monasteries of the Order of the Cistercians of the Strict Observance] (June 25, 1974), in *Rituale Cisterciense iuxta Statuta Capituli Generalis sive OCist sive OCSO*, ed. Order of the Cistercians of the Strict Observance and Order of Cistercians of the Common Observance (Kloster Langwaden, Germany: Bernadus-Verlag, 1998). For an English translation see "Cistercian Ritual According to the Statutes of the General Chapters of either the Cistercian Order or the Order of the Cistercians of the Strict Observance," ed. Carol Dvorak (Mississippi: 2004). <http://www.ocso.org/wp-content/uploads/2016/05/Cistercian-Ritual-EN-North-American-Format.pdf> (accessed 01/02/2013).

regarding chant and the use of the vernacular.⁷⁷ In his appraisal of the IGLHC, Marie-Gérard Dubois asserts that while there is indeed a “certain freedom of choice ... this does not mean that we need not submit ourselves to the vigilance of the ecclesiastical hierarchy, which is the definitive guarantor of the Christian character of any liturgy.”⁷⁸

1.5 The Reform and the Order of the Mass and the Roman Missal

The Apostolic Constitution, *Missale Romanum*, approving the new Roman Missal, was promulgated by Paul VI on April 3, 1969.⁷⁹ Essential to the plan of the new Missal were an enrichment of the Eucharistic Prayer through additional prefaces, some of which came from the early Roman tradition while others were newly composed, and, in keeping with the traditions of Eastern liturgies, three new Canons; a simplification and restoration of the *Ordo Missae* (Order of the Mass); and a significant expansion of Biblical readings, particularly for Sundays and major feasts.⁸⁰ Just three days later, on April 6, 1969, the SCR, with the Consilium, promulgated *Ordine Missae* (Order of the Mass) and at the same time issued *Institutio Generalis Missalis Romani* (General Instruction of the Roman Missal).⁸¹ The controversy generated by *Ordine Missae* and its companion Instruction is well documented by Marini.⁸² The evidence itself, however, is more readily demonstrable. On November 18, 1969, on the occasion of a second printing of the *Ordo Missae*, the Sacred Congregation for Divine Worship (SCDW), the successor to both the Consilium and the SCR, issued the Declaration *Institutio Generalis Missalis Romani*, “clarifying” the General Instruction of the

⁷⁷ IGLHC, art. 7.

⁷⁸ Dubois, 285.

⁷⁹ Paul VI, Apostolic Constitution approving the new Roman Missal *Missale Romanum* (April 3, 1969), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁸⁰ For a detailed account of the internal machinations relating to the development, promulgation and publication of the *Missale Romanum*, *Ordo Missae*, the *Institutio Generalis Missalis Romani* and the elements within each of these see Bugnini, 337-487.

⁸¹ Sacred Congregation of Rites (Consilium), Decree promulgating the *editio typica* of the *Ordo Missae* and issuing the General Instruction of the Roman Missal *Ordine Missae* (April 6, 1969), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁸² Marini, 141-143.

Roman Missal (GIRM).⁸³ The revised Instruction appeared in the prefatory pages of the new *Missale Romanum (Editio typica)* which was promulgated by the SCDW on March 26, 1970 in the decree *Celebrationis eucharisticae*.⁸⁴ It is noteworthy that, with regard to vernacular editions, the decree makes clear that the conferences of bishops were to be given “responsibility for their preparation and for setting the effective date for their use, after due confirmation by the Holy See.”⁸⁵ The advent of the *Missale Romanum* of 1970 was undoubtedly a high point in the organic development of the Roman Rite of the Mass, but it was far from the culmination of the reform. With three subsequent iterations appearing in 1975 (*Editio typica secunda/editio altera*), 2002 (*Editio typica tertia*), and 2008 (*Editio typica tertia emendata*), it must be assumed that, even now, the reform is more likely than not only part-way along the liturgical continuum.

Within the context of SC and the GIRM, Michael Witczak provides a detailed account not only of the overall structure of the Mass of Paul VI but also the way in which the individual elements within that structure are combined to form a truly communal celebration of the Eucharist. Of particular note is his argument that this new Missal is both traditional, in that it continues the Church’s tradition of following Christ’s command of the last supper, and reformed, in as much as “the bishops of Vatican II together with Pope Paul VI consciously decided to adapt the Roman Rite to the changed conditions of the day.”⁸⁶ Perhaps of more significance, however, is his contention that it is “more than just a listing of materials. The

⁸³ Sacred Congregation of Rites (Consilium), Declaration on the occasion of a second printing of the *Ordo Missae*, clarifying the General Instruction of the Roman Missal *Institutione Generalis Missalis Romani* (November 18, 1969), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁸⁴ Sacred Congregation for Divine Worship, Decree promulgating the first *editio typica* of the *Missale Romanum Celebrationes eucharisticae* (March 26, 1970), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁸⁵ *Ibid.*, para. 2.

⁸⁶ Michael Witczak, “The Sacramentary of Paul VI,” in *The Eucharist*, ed. Anscar J. Chupungco, Handbook for Liturgical Studies (Collegeville, Minnesota: The Liturgical Press, 1999), 133.

real contents of the Sacramentary [Missal] can be discovered only when it is celebrated.”⁸⁷

But it his conclusion, which is surely prophetic, that is most noteworthy: “The task of living this reformed tradition is well begun and requiring continued work in the future.”⁸⁸

The overview of the pre-Vatican II history of the *Ordo Missae* proffered by Joanne Pierce and John Romano serves to contextualise their pithy appraisal of the development and reception of the *Ordo Missae* of Paul VI. From their somewhat brief account of the “pruning” from the new *Ordo* the “elaborations and accretions” found in the *Missale Romanum* of 1570 together with the addition of new elements and the reinstatement of others “that had been removed over the centuries to the detriment of the rite,” they conclude that editing such as this “was meant to reveal the significant parts of the Mass and the relationship between them.”⁸⁹ This assessment aside, their most telling conclusion is that the dynamic development of the liturgy “is not a measure of weakness or inauthenticity.” Rather, it should be seen “as evidence of a living, vibrant tradition that continues to change, and indeed must change, as the context of its living participants across the globe changes ‘from age to age.’”⁹⁰

1.6 The Transition to the Vernacular

Annibale Bugnini states without qualification that the problem of translation “was the first and most troublesome of the liturgical reform.”⁹¹ It is hardly surprising therefore that the transition to the vernacular and thus of translation was the *raison d’être* for a large number of Conciliar and post-Conciliar documents and a considerable number of critical responses.⁹²

⁸⁷ Ibid., 137.

⁸⁸ Ibid., 169.

⁸⁹ Joanne M. Pierce and John F. Romano, “The *Ordo Missae* of the Roman Rite: Historical Background,” in *A Commentary on the Order of the Mass of the Roman Missal: A New English Translation Developed under the Auspices of the Catholic Academy of Liturgy*, ed. Edward Foley (Collegeville, Minnesota: The Liturgical Press, 2011), 31.

⁹⁰ Ibid., 33.

⁹¹ Bugnini, 233.

⁹² For a detailed account of the transition from Latin to the vernacular and of translation of texts see Bugnini, 99-133; 233-246.

Within the Council documents discussed thus far, the most relevant to this discussion are *Sacrosanctum Consilium* (art. 36, 54, 101), *Sacram Liturgiam* (ch. IX), and *Inter oecumenici* (chaps. I.xi, II.v, IV.v). The provisions within both SC and SL lay the foundation for the use of the “mother tongue” albeit under somewhat narrow parameters and quite clearly defined circumstances and always as an aid to active participation by the faithful. Although the provisions within IO are considerably more detailed with regard to both the Eucharist and the Divine Office, they are no less restrictive. *Tres abhinc annos*, the second Instruction on the implementation of SC, was issued by the SCR on May 4, 1967.⁹³ Despite its brevity, it does provide for a more expansive use of the vernacular pertaining to both the Mass and the Divine Office. In this respect, the delegation of authority to local bishops to determine the implementation of the vernacular in the Canon of the Mass and the readings of the Divine Office is noteworthy.⁹⁴ According to Richard Hilgartner, this was “perhaps the single most significant element contained in the Instruction.”⁹⁵

On January 25, 1969, just a few weeks before the promulgation of *Missale Romanum*, the Consilium issued *Comme le prévoit* (CLP), an Instruction on the translation of liturgical texts for celebrations with a congregation.⁹⁶ Bugnini described it as a “working tool that brought together in a systematic form the general and particular regulations issued by the Consilium during the previous five years.”⁹⁷ Conversely, Paul Turner asserts that it was “the most

⁹³ Sacred Congregation of Rites (Consilium), Instruction on the orderly carrying out of the Constitution on the Liturgy *Tres abhinc annos* (May 4, 1967), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

⁹⁴ *Ibid.*, art. 28.

⁹⁵ Richard B. Hilgartner, “An Overview of *Tres abhinc annos*,” in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 366.

⁹⁶ Consilium for Implementing the Constitution on the Sacred Liturgy, Instruction on the translation of liturgical texts for celebrations with a congregation *Comme le prévoit* (January 25, 1969), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago, 2013).

⁹⁷ Bugnini, 236.

influential document in the history of sacred or secular translation.”⁹⁸ In essence, it encouraged a style of translation, often referred to as ‘dynamic equivalence’, which allowed for considerable flexibility, one which was intended to capture the *meaning* of the text.⁹⁹ This would inform all translations for the next thirty years.

On March 28, 2001, the Congregation for Divine Worship and the Discipline of the Sacraments (CDWDS) issued *Liturgiam authenticam* (LA), an Instruction on the use of vernacular languages in the publication of liturgical books.¹⁰⁰ This substantial document sets out to address matters such as the choice of vernacular languages to be used (art. 10-18), principles of translation (art. 19-33), publication of liturgical books (art. 109-125), and the establishment of commissions to undertake the various translations (art. 70-108). In essence, LA represents a departure from the relative freedom of CLP to an insistence on fidelity to the original text and thus to the medium itself. This style is now generally referred to as ‘formal equivalence’. Christopher Carstens contends that LA provides principles and guidelines which “seek to convey the ancient substance of the faith in a language that today’s Roman Rite Catholics can benefit from.”¹⁰¹

⁹⁸ Paul Turner, "An Overview of *Comme le prévoit*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 410.

⁹⁹ CLP, art. 12.

¹⁰⁰ Congregation for Divine Worship and the Discipline of the Sacraments, Fifth Instruction "For the Right Implementation of the Constitution on the Sacred Liturgy of the Second Vatican Council" *Liturgiam authenticam* (March 20, 2001), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

¹⁰¹ Christopher Carstens, "An Overview of *Liturgiam authenticam*," in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013), 525.

In stark contrast, Peter Jeffery's scholarly critique of LA is, for the most part, nothing short of scathing.¹⁰² He contends, for example, that rather than pursuing an informed return to the original sources, such as Greek and Semitic texts, it demonstrates

“how thoroughly the liturgical reform has effaced ... the memory of what the Roman liturgical past was like. For despite all its protestations about fidelity to tradition, LA is remarkably uninformed about the history of the Roman and Latin liturgical traditions.”¹⁰³

He does concede, however, that certain matters, often couched in somewhat ambiguous language, are worthy of careful consideration. By way of example, he cites article 29 which stipulates that while any suggestion of prejudice or unjust discrimination on the basis of race, gender or other criteria has no foundation in the texts of the Sacred liturgy, translators are not to alter either a Biblical or liturgical text that has been duly promulgated. Thus, however well intentioned this particular article might be, a careful reading would suggest that the matter of inclusive language, absent from so many of these promulgated texts, is at the very least problematic.¹⁰⁴ The overall tenor of Jeffery's critique is best seen in his assertion that LA “speaks words of power and control rather than co-operation and consultation, much less charity.”¹⁰⁵

1.7 The Transition to English

The matter of vernacularisation for English-speaking countries had already been set in train during the first session of the Council. As detailed by Keith Pecklers and Gilbert Ostdiek, there had, at that time, been informal discussions which eventually led to the formal establishment in 1964 of the International Commission on English in the Liturgy (ICEL).¹⁰⁶

¹⁰² Peter Jeffery, *Translating Tradition: A Chant Historian Reads 'Liturgiam Authenticam'* (Collegeville, Minnesota: The Liturgical Press, 2005).

¹⁰³ Ibid., 52.

¹⁰⁴ Ibid., 10.

¹⁰⁵ Ibid., 97.

¹⁰⁶ Keith Pecklers and Gilbert Ostdiek, "The History of Vernaculars and Role of Transition," in *A Commentary on the Order of the Mass of the Roman Missal: A New English Translation Developed under the Auspices of the Catholic Academy of Liturgy*, ed. Edward Foley (Collegeville, Minnesota: The Liturgical Press, 2011), 61-69.

Their account of the Commission's successes and the many obstacles it encountered throughout its chequered history is both succinct and illuminating, particularly with regard to its work in addressing the seemingly diametrically opposed approaches to translation as mandated in CLP and LA. In order to ensure that the ICEL translations conformed to the requirements as set out in LA, Pope John Paul II established an advisory committee in April, 2002.¹⁰⁷ Known as *Vox Clara* and chaired by Cardinal George Pell of Australia, its task was "to assist and advise the Congregation for Divine Worship and the Discipline of the Sacraments in fulfilling its responsibilities with regard to the English translations of liturgical texts."¹⁰⁸ Under the watch of this powerful collective, the endeavours of the ICEL reached a climax with the publication in 2010 of the ICEL translation of the *Missale Romanum (Editio typica tertia emendata)* of 2008.¹⁰⁹ Within the context of the reception of this translation, Pecklers and Ostdiek argue that the principles and procedures set down in LA are evidence of a return to pre-Conciliar thinking.¹¹⁰ This, they assert, created a climate of division over the liturgy wherein the principles of simplification and vernacularisation of SC that were intended to promote full participation in the liturgy were set against the traditions of the pre-Conciliar Roman Church.¹¹¹ Seemingly confident that tensions such as this would eventually be resolved, they conclude that "What people now hunger for is a true mystagogy, a liturgical spirituality that will enable them to name what they have already experienced on a deeper level in years of celebrating the renewed liturgy."¹¹²

¹⁰⁷ John Paul II, Message to the Prefect of the Congregation for Divine Worship and the Discipline of the Sacraments and to members of the *Vox Clara* Committee regarding the implementation of *Liturgiam authenticam* (April 20, 2002). http://w2.vatican.va/content/john-paul-ii/en/speeches/2002/april/documents/hf_jp-ii_spe_20020422_ccdds.html (accessed 19/07/2016).

¹⁰⁸ Ibid.

¹⁰⁹ *The Roman Missal (Renewed by the Decree of the Most Holy Second Ecumenical Council of the Vatican - English Translation According to the Third Typical Edition)*, (London: The Catholic Truth Society (Distributed in Australia by St Pauls Publications), 2010).

¹¹⁰ Pecklers and Ostdiek, 71.

¹¹¹ Ibid.

¹¹² Ibid., 72.

In his cogent consideration of the ICEL Roman Missal of 2010, Gerard Moore asserts that there are indeed two fundamental flaws in LA which have compromised the translation.¹¹³ These, he suggests, are the inherent weaknesses of some of the original Latin texts, as a result of which the English translation cannot help but suffer, and that “its cast iron approach leads to unnecessary changes of little import. This particularly affects the responses of the assembly.”¹¹⁴ Perhaps in an attempt to placate those who question the integrity of this translation, he asserts, in similar vein to Peckers and Ostdiek, that it would be premature to see the approach enunciated in LA “as immune from further development.”¹¹⁵

On July 7, 2007, Benedict XVI issued the *Motu Proprio, Summorum Pontificum* (SP) by which it would be permitted “to celebrate the Sacrifice of the Mass following the typical edition of the Roman Missal [*Missale Romanum*], which was promulgated by John XXIII in 1962 and never abrogated, as an extraordinary form of the Church’s Liturgy.”¹¹⁶ In effect, this enabled a comprehensive return to the Mass of the Tridentine tradition, the origins of which date back to 1570. Seeming to fly in the face of all that Vatican II had achieved, it is hardly surprising that Edward Schaefer contends that SP

has raised more interest in various aspects of the liturgical movement than any similar document in the past 110 years. It has also generated more conflict in some circles within the Church, especially amongst clergy and musicians, than any papal document since the Second Vatican Council.¹¹⁷

It is surely far from coincidental that the *Missale Romanum* of 2002 and its English equivalent of 2010 straddle the publication of Pope Benedict’s Letter. Rather, it is clear that

¹¹³ Gerard Moore, “Receiving the Revised Translation of the Roman Missal,” *The Australasian Catholic Record* 88, no. 3 (2011): 327.

¹¹⁴ Ibid.

¹¹⁵ Ibid., 330.

¹¹⁶ Benedict XVI, Apostolic Letter *Motu Proprio* on the use of the Roman liturgy prior to the reform of 1970 *Summorum Pontificum* (July 7, 2007), art. 1.

http://www.vatican.va/holy_father/benedict_xvi/motu_proprio/documents/hf_ben-xvi_motu-proprio_20070707_summorum-pontificum_en.html (accessed 20/01/2014).

¹¹⁷ Edward Schaefer, “Contributions of Pope Benedict XVI to the Continuing Liturgical Reforms,” *Sacred Music* 142, no. 1 (2015): 30.

there is a strong correlation which references a liturgical style of which the conservative elements are becoming increasingly enamoured. With regard to the translation of 2010, Schaefer asserts, somewhat paradoxically, that it has “spawned a variety of *new* [italics mine] liturgical resources as a result of the need to accommodate the new language of the Missal.”¹¹⁸ These new resources, he considers, would suggest “a real desire to *restore* [italics mine] the sung Mass and the sung Proper of the Mass. The new translation of the Missal has seen this desire turned into a reality.”¹¹⁹ In not dissimilar vein but within a much broader context, Uwe Michael Lang sees SP as a move towards the “reconciliation of the Church with her own tradition.”¹²⁰ It should also be seen, he contends, “as an important application of the hermeneutic of continuity in interpreting the Second Vatican Council.”¹²¹ Lang’s conclusion is particularly telling: “If indeed the celebration of the ‘ordinary form’ of the Roman rite is more and more inspired by the sacred and stable character of the ‘extraordinary form’, then the ‘reform of the reform’ will be well on its way.”¹²² Here the operative word could well be “stable” in as much as the notion of stability might also allow for and actually facilitate gradual, organic liturgical reform rather than a reform that many regard as an abrupt and unfortunate break with tradition.

1.8 The Adoption of the Vernacular in the Monastic Setting

With the promulgation in 1963 of *Sacrosanctum Consilium* and in 1964 *Inter oecumenici*, the use of the vernacular had generated much debate for those within religious communities. On November 23, 1965, as a result of a number of requests from various religious communities, the Sacred Congregation of Rites and the Sacred Congregation of Religious, in concert with

¹¹⁸ Ibid., 36.

¹¹⁹ Ibid., 37.

¹²⁰ Ewe Michael Lang, "Introduction," in *The Genius of the Roman Rite: Historical Theological and Pastoral Perspectives on Catholic Liturgy*, ed. Ewe Michael Lang (Chicago: Hillenbrand Books, 2010), viii.

¹²¹ Ibid., ix.

¹²² Ibid., xi.

the Consilium, issued *In edicendis normis* (EN).¹²³ This was an Instruction on the language to be used in the recitation of the Divine Office and the celebration of the Conventual or community Mass among religious. While it was primarily intended to ameliorate the difficulties with regard to the use of Latin for those not bound to Choir, it did make provision for those in Choir to recite the Office in the vernacular under certain circumstances and for the use of the vernacular within the Mass (art. 2, 19, 20). This was, in effect, nothing less than a marker of the early days of the reform of the monastic Office. According to Bugnini, “requests for new concessions did not cease. The worry these caused was reflected especially in the Pope, who was very much concerned to preserve the solemn celebration of the Divine Office in Latin and in Gregorian chant, especially by monastic communities.”¹²⁴ The Pope was clearly not alone in voicing his concerns. According to Patrick O’Connell, in his introduction to Thomas Merton’s *Monastic Observances*, Merton was keen to progress the idea of rendering the Psalter in the vernacular: “As early as September 13, 1957, Merton wrote in his journal: ‘We need a public prayer that can be appreciated without college courses in Latin.’”¹²⁵ Despite this obvious enthusiasm, O’Connell argues that the disappearance of Latin in both the Mass and the Office was “a development about which Merton himself was profoundly ambivalent.”¹²⁶ The issue of vernacularisation persisted along with the reform of the Office until June 14, 1971 at which time, according to Dubois, “a notification of the Holy See generalised the possibility of using the vernacular, privately as well as in Choir; all that

¹²³ Sacred Congregation of Rites and Sacred Congregation for Religious, Instruction on the language to be used in recitation of the Divine Office and the celebration of the 'conventual' or 'community' Mass among religious *In edicendis normis* (November 23, 1965), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

¹²⁴ Bugnini, 563.

¹²⁵ Thomas Merton, *Monastic Observances: Initiation into the Monastic Tradition 5*, ed. Patrick F. O’Connell, Monastic Wisdom Series, vol. 25 (Collegeville, Minnesota: Liturgical Press for Cistercian Publications, 2010), xviii.

¹²⁶ Ibid.

was required was the authorization of an Ordinary, an abbot of a monastery, or a Provincial religious superior.”¹²⁷

1.9 The Reform and the Unification of Communities

The promulgation by Paul VI on October 28, 1965 of *Perfectae caritatis* (PC),¹²⁸ on the adaptation and renewal of religious life, has had a profound effect on those committed to religious life, and those in monastic communities have not been immune. While some provisions pertained to the external signs of commitment, such as the religious habit, others concentrated on the internal. Article 15 pertained to both the external and the internal. Although not overtly authoritarian in tone, it made clear that there should be only one class of sister within a community of women and that those known as lay brothers in a male community “should be brought into the heart of its life and activities.”¹²⁹ In effect, this heralded the unification of communities; the two-tier structure of lay brothers and sisters and those in Choir would all but disappear. Writing from the Cistercian perspective, Dubois asserts that this “has had repercussions on the liturgical life of each community. ... and there is no doubt that it is here [in the liturgy] that the Conciliar reform has had the greatest impact on the life of the community and of each brother or sister.”¹³⁰

1.10 The Reform and Implications for Sacred Music

Within SC, an entire chapter is devoted to the matter of sacred music. Provision is made for new musical settings of vernacular texts (art. 121); the incorporation within the liturgy of musical traditions of other cultures (art. 119); and, in addition to the pipe organ, the use of

¹²⁷ Dubois, 283.

¹²⁸ Paul VI, Decree on the appropriate renewal of the religious life *Perfectae caritatis* (October 28, 1965), in *The Documents of Vatican II*, ed. Walter M. Abbott (London: Geoffrey Chapman Limited, 1967).

¹²⁹ *Ibid.*, art. 15.

¹³⁰ Dubois, 289. For a detailed account see Emmanuel Coutant et al, "Dom Gabriel Sortais' Term as Abbot General," in *The Cistercian Order of the Strict Observance in the Twentieth Century*, ed. Augusta Tescari, Marie-Gérard Dubois, and Maria Paola Santachiara (Rome: Cistercian Order of the Strict Observance, 2008), 260-283.

other musical instruments (art. 120). The overriding consideration, however, is that the Church's treasury of sacred music and especially Gregorian chant should continue to be given pride of place in the liturgy (art. 114, 116). While there are provisions for legitimate variations and adaptations to be made to liturgical books to meet the needs of particular groups of people (art. 38, 39), it is also mandated that the revision and updating of typical editions (*editiones typicae*) of the various Gregorian chant books, already underway, should be completed (art. 117). Thus, there is within SC an inbuilt tension between the inherited and the contemporary. But this is no new phenomenon; rather, it is symptomatic of the musical tensions which had long existed between the traditionalists and the proponents of liturgical reform.¹³¹ It is hardly surprising, then, that when it came to implementing the provisions of this particular chapter, there were strong differences of opinion within the ranks of those to whom the task was entrusted. As Bugnini recounts in considerable detail, the matter took several years and some dozen drafts to resolve.¹³² On March 5, 1967 the SCR issued *Musicam sacram* (MS), the Instruction of Sacred Music.¹³³ Consisting of some 69 articles, Bugnini describes it as "one of the soundest documents of the reform."¹³⁴ Writing with the benefit of hindsight, Anthony Ruff's account of the genesis of MS is understandably more objective than Bugnini's.¹³⁵ Process aside, it is his overall assessment of MS that is particularly significant. "I hold," asserts Ruff, "that MS succeeds in affirming both liturgical reform and inherited musical repertoires and that it offers guidance in finding compromises that are faithful to all the various and sometimes conflicting requirements of the liturgy."¹³⁶

¹³¹ For a detailed account of this phenomenon, see Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations*, 243-269.

¹³² Bugnini, 898-914.

¹³³ Sacred Congregation of Rites, Instruction on music in the liturgy *Musicam sacram* (March 5, 1967), in *The Liturgy Documents: Foundational Documents on the Origins and Implementation of Sacrosanctum Concilium* (Chicago: Archdiocese of Chicago - Liturgy Training Publications, 2013).

¹³⁴ Bugnini, 911.

¹³⁵ Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations*, 339-340.

¹³⁶ *Ibid.*, 352.

There are those, however, who are less convinced. Describing MS as “beleaguered,” Mark Kirby contends that the very definition of sacred music as given in article 4, juxtaposing as it does liturgical or ministerial function and musical genres such as Gregorian chant, polyphony, both ancient and modern, and music of the people, is “broad, tentative and hardly satisfactory.”¹³⁷ Put simply, he considers that it “reflects a compromise between two opposing factions: those who ... sought to foster the active participation of the assembly in the sung liturgy; and those who ... feared, above all, the loss of the treasured repertoire of the Roman *Capelle*.”¹³⁸ In a marked and, it must be said, questionable departure from the otherwise ubiquitous translation of the Latin *actuosa*, Alcuin Reid’s cogent and insightful assessment of MS is framed within the context of *actual* (as opposed to *active*) participation.¹³⁹ This he describes as “that fundamental engagement of the mind and heart in the liturgical rites.”¹⁴⁰ The reality of this disposition, he contends, is “sustained and nourished by sacred music and by so many other material things in the liturgy ... It is liturgical prayer.”¹⁴¹ His contention that the widespread practice of substituting prescribed liturgical songs, and thus prescribed texts, with other often subjectively chosen songs has been detrimental to the treasury of sacred music and to the possibility of actual participation is noteworthy: “*Actual* participation in the *sacred liturgy* through sacred music [has been] widely replaced by *active* participation in *religious music*.”¹⁴² Baldovin’s argument may well go some way towards resolving the matter:

... only a foolish person would try to argue that [active] participation need not also be accompanied by a deep and internalised spiritual engagement ... it would be equally foolish to imagine that such internal commitment and engagement are not related to people actually participating in the liturgy with their voices and bodies.¹⁴³

¹³⁷ Mark Daniel Kirby, “Toward a Definition of Liturgical Chant,” *Sacred Music* 136, no. 2 (2009): 9.

¹³⁸ *Ibid.*

¹³⁹ Alcuin Reid, “*Ut mens nostra concordet voci nostrae*: Sacred Music and Actual Participation in the Liturgy” *Sacred Music* 139, no. 1 (2012): 8-33.

¹⁴⁰ *Ibid.*, 9.

¹⁴¹ *Ibid.*, 10.

¹⁴² *Ibid.*, 27.

¹⁴³ Baldovin, 143.

1.11 *Musicam sacram* and Implications for Singing the Mass

Within MS, there are ten articles devoted to singing during the Mass (art. 27-36), only one of which is concerned specifically with the Ordinary (art. 34.) Its brevity and lack of detail are, initially, somewhat disconcerting. Nevertheless, the directives regarding the allocation of the chants between the choir and congregation do make for both clarity and a degree of flexibility. Thus, for example, it is prescribed that the chants of the Ordinary “*may [italics mine]* be divided between choir and congregation or between one part of the congregation and another.”¹⁴⁴ Directives such as this are clearly based on the assumption that congregations are actively involved in chanting at least some elements of the Mass. In this respect, Andrew Wadsworth argues that the greatest challenge for the clergy and liturgists may well be that of having the congregation “sing the Mass rather than to merely sing at Mass.”¹⁴⁵ While it could reasonably be assumed that this has rarely been an issue for monastic communities, Wadsworth does raise one especially salient point: the emergence of a multiplicity of Mass settings in the vernacular has, he contends, made for “a strangely alienating experience that does little to engender a sense of the universality of the Church, but rather limits its parameters to that which is national or parochial.”¹⁴⁶

In his explication on the musical elements in the *Ordo Missae* of Paul VI, Jan Michael Joncas considers article 34 within the broader context of the rubrics of the *Missale Romanum* of 1570, the *Missale Romanum* of 1975, and the GIRM (IGRM) of 1975.¹⁴⁷ Although he does suggest a number of workable solutions to the ambiguities which present in MS so far as the

¹⁴⁴ MS, art. 34.

¹⁴⁵ Andrew Wadsworth, "Towards the Future: Singing the Mass," *Sacred Music* 137, no. 3 (2010): 7.

¹⁴⁶ *Ibid.*, 9.

¹⁴⁷ Jan Michael Joncas, "Musical Elements in the *Ordo Missae* of Paul VI," in *The Eucharist*, ed. Anscar J. Chupungco, Handbook for Liturgical Studies (Collegeville, Minnesota: The Liturgical Press, 1999), 209-244.

rubrics for ‘performance’ are concerned, there is little to take from this contribution with regard to either the style or process of musical composition.

1.12 *Musicam sacram* and Implications for Singing the Office

Notwithstanding the directives pertaining to particular elements of the Office, including the Psalter, and the provision of suitable melodies for its rendering in the vernacular, the overall tone of MS with regard to singing in the Divine Office is somewhat pedestrian (art. 37-41). This has been offset, at least in part, by a number of contributions to the literature in which the ecclesiastical, spiritual and theological dimensions of the Office have been convincingly explored within a musical framework, notable examples of which are those of Maximilian Heim¹⁴⁸ and Mark Kirby.¹⁴⁹ Nevertheless, it is the challenge of composing chants in the vernacular, suitable not only for the Office but also for the Mass, which is of particular relevance to this discussion.

1.13 Finding a Way Forward

Even before the promulgation of MS, the issues pertaining to setting both the Ordinary and Proper of the Mass in the vernacular were well recognised. Writing shortly after the promulgation of SC, Anthony Milner asserted that the next few years would see “many musical experiments before the final shape of a sung Mass with vernacular texts is reached.”¹⁵⁰ Still within the context of the Mass, he goes on to suggest that the adaptation of plainsong would “undoubtedly be required. Many of the melismatic Proper chants, however, are inherently unsuitable for adaptation and moreover militate against a return to full liturgical practice.”¹⁵¹

¹⁴⁸ Maximilian Heim, "The Divine Office: Joining in the Song of the Holy Spirit," *Sacred Music* 136, no. 2 (2009): 40-47.

¹⁴⁹ Mark Daniel Kirby, "Psalmody in the Divine Office," *Sacred Music* 138, no. 1 (2011): 7-18.

¹⁵⁰ Anthony Milner, "Music in a Vernacular Catholic Liturgy," *Proceedings of the Royal Musical Association* 91st Sess. 1964-1965, (1965): 30.

¹⁵¹ *Ibid.*, 31.

MS provides a number of somewhat broad guiding principles with regard to composing musical settings for vernacular texts, with some attention being given specifically to the matter of translation (art. 54-61). The overriding consideration, however, is that “composers should have as their motive the continuation of the tradition that provided the Church a genuine treasury of music for use in divine worship.”¹⁵² That the works of the polyphonic and instrumental masters comprise a substantial part of this treasury is self-evident. Nevertheless, it is Gregorian chant which is at its heart. The challenge for composers would thus be to develop a style of chant which is musically convincing, sympathetic to the vernacular, and “truly worthy of the Church’s musical heritage.”¹⁵³ In this respect, Kirby asserts, among other things, that chant “is a heightened form of language ... [and that it] induces a certain estrangement from what is familiar, a straining of the ear to catch, even in exile, the sound of Zion’s songs.”¹⁵⁴ From the practical perspective, he suggests that this can be achieved by “means of creative obedience to an ensemble of pre-established melodic formulas, developed over the course of time by the diverse liturgical traditions of the Church, and tested by a long experience of liturgical practice.”¹⁵⁵ Kirby insists, however, that the Gregorian modes “are but one example.”¹⁵⁶ Dobszay is more explicit, suggesting that just as the psalm tones can be combined with any psalm text, “the ancient stock of antiphon and responsory melodies [from the *Graduale*] offer a flexible vocabulary reshaped again and again according to the different texts.”¹⁵⁷

¹⁵² MS, art. 59.

¹⁵³ Ibid.

¹⁵⁴ Kirby, "Toward a Definition of Liturgical Chant", 38.

¹⁵⁵ Ibid.

¹⁵⁶ Ibid.

¹⁵⁷ Dobszay, 205.

In the post-Vatican II period, there have been very few studies devoted specifically to issues such as these in English-speaking monastic communities. Nevertheless, Victorine Fenton, in her comprehensive study of the Divine Office in Benedictine monasteries in North America, identified six styles or genres of music: Gregorian chant and adaptations of Gregorian chant; new modal chant; chant-like pieces; strophic hymns; popular folk songs; and art music.¹⁵⁸ A number of her conclusions are particularly telling. “Gregorian chant is to be encouraged indeed,” she believes, “but it is not the Latin chant that will be the liturgical music of the future ... Chant adapted to English texts will probably not endure.”¹⁵⁹ In their stead, she asserts that “the music which holds the greatest promise for the future is American plainsong and fine art music.”¹⁶⁰ Within the European context, Karin Strinnholm Lagergren considers the musical practices in 20 monasteries in six countries as encountered at the beginning of the new millennium.¹⁶¹ Of her findings, the most relevant to this study is that the repertoire in these monasteries consisted of both Gregorian chant and newly composed music but almost never adaptations of Gregorian chant.

The foregoing would suggest that the so-called treasury of sacred music, through which so many of the diverse liturgical traditions of the Church are preserved, does in fact consist of a variety of musical genres and styles, a position which is well argued by Anthony Ruff within the context of SC.¹⁶² Even he concedes, however, that when considered within the limited confines of MS, the treasury of sacred music is “more a term representing a set of convictions than it is a clearly defined and easily applicable concept.”¹⁶³ Nevertheless, there is within

¹⁵⁸ Victorine Fenton, “The English Monastic Liturgy of the Hours in North America” (PhD, University of Iowa, 1985).

¹⁵⁹ Ibid., 823.

¹⁶⁰ Ibid.

¹⁶¹ Karin Strinnholm Lagergren, “Ordet blev sång. Liturgisk musik i katolska kloster 2005-2007 [The Word Became Song. Liturgical Song in Catholic Monasteries 2005-2007]” (PhD, University of Gothenburg, 2009).

¹⁶² Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations*, 334-338.

¹⁶³ Ibid., 355.

MS one article which mandates that when liturgies are celebrated in Latin, “proper use should be made of the melodies in the *editions typicae*”¹⁶⁴ in order that Gregorian chant, the cornerstone of that treasury, could not only be preserved but also continue to be given “pride of place in liturgical services.”¹⁶⁵ In fact, the publication of these editions had already been set in train before the promulgation of MS with a number of typical editions of Gregorian chant appearing from 1965 onwards. These included the *Kyriale simplex* (1965), containing simpler settings of the Ordinary of the Mass; the *Graduale simplex* (1967), containing simpler chants for the Proper of the Mass; and the *Ordo cantus Missae* (1972), a resource containing some chants for the Propers but largely providing a listing of chants taken from the pre-Vatican II edition of the *Graduale Romanum*.¹⁶⁶ In similar vein to the last of these, the SCSDW also authorised the *Ordo cantus Officii* (1983), subsequently updated in 2015, in which were listed the antiphons and hymns, together with their sources, for chanting the Divine Office. Other editions, published by the monks of Solesmes, included a revised edition of the *Graduale Romanum* (1974), containing Propers for the Seasons, the Commons and the Sanctoral cycle, the *Kyriale*, and the Propers for the Benedictines; the *Liber hymnarius* (1983), containing the hymns for the Liturgy of the Hours; the *Antiphonale Monasticum* (4 volumes to date) (2005, 2006, 2007, 2008); and the second volume of the revised *Antiphonale Romanum* (2009). Publications such as these provide tangible evidence of the preservation of Sacred music and thus, it might be argued, go some way towards addressing the discontent within conservative ranks while not precluding and perhaps even facilitating the organic emergence of new musical forms that are both complementary and compatible with the Church’s rich musical heritage.

¹⁶⁴ MS, art. 50.

¹⁶⁵ SC, art. 116.

¹⁶⁶ For an account of the process leading to their publication, see Bugnini, 119-22, 405 and 891-897.

1.14 Vatican II and Implications for the Church in Australia

In pre-Vatican II Catholic Australia, there was keen interest in matters liturgical and devotional. An obvious example of the former is the National Eucharistic Congress held in Sydney in 1953; the latter is best exemplified by the once regular practice of saying the Rosary as a family. But there were also other group-based activities within the parish such as the Children of Mary, the Sacred Heart Sodality, the Holy Name Society and, for those more politically inclined, the Young Christian Workers. The climate was one of collective confidence and individual empowerment. Together, these helped foster a growing interest in the Liturgical Movement. Through the interplay of two polar opposites, the agonistic and the integrative, Gavin Brown argues that in the lead up to the Second Vatican Council the Liturgical Movement as an international phenomenon “was not univocal or monolithic.”¹⁶⁷ On the contrary, he asserts that it “represented a pastiche or hybrid of opposing strands of ecclesiastical discourse.”¹⁶⁸ According to Brown, there is strong evidence, such as the introduction of the Dialogue Mass and a renewed emphasis on hymnody, that liturgical renewal within the Australian context was indeed a reality. He contends, however, that initiatives such as these “remained within the constraints of the Latin liturgy.”¹⁶⁹ Moreover, he argues that the majority of Australian bishops were not interested in liturgical reform and that, “on the eve of Vatican II, the liturgical movement in Australia remained a true child of the agonistic world view.”¹⁷⁰

The 1960s was to become yet another turbulent period in Australian history, with the Vietnam War and state aid for non-government schools being just two of the many hotly

¹⁶⁷ Gavin Brown, "From Stages to Strands: Re-Interpreting the Liturgical Movement," *Pacifica* 23, no. 1 (2010): 70.

¹⁶⁸ Ibid.

¹⁶⁹ Ibid., 81.

¹⁷⁰ Ibid.

debated issues. The reforms of Vatican II added further complexity to the way Catholics engaged not only with the Church and each other but indeed with society at large. Patrick O'Farrell argues that at the time Vatican II was about to commence, the Australian Church was "self-absorbed, coping with local problems peculiar to itself."¹⁷¹ With the Council came change. Its immediate effects, he argues, were "not only enlivening and invigorating, but also disruptive and discomfiting."¹⁷² Certainly, the liturgy was now more accessible and the ecumenical movement brought welcome dialogue between the various Christian traditions. But for many there was a cost: "Many ordinary Catholics had understood and accepted their religion as anti-Protestant, or at least distinctly non-Protestant."¹⁷³ With the reforms of the Council, the lines were to become blurred: "The end of the Latin Mass, encouragement of hymn singing, a much more informal liturgy, modernisation of religious garb ... these developments threatened them with loss of their sense of distinctive religious identity."¹⁷⁴ It was not only 'ordinary' Catholics who were challenged, as Ormond Rush observes: "Over their four years [of] participating in Vatican II, what is evident is that the experience of the Council challenged many of the Australian bishops to take on new theological perspectives."¹⁷⁵

Edmund Campion's assessment of the socio-political climate in the second half of the twentieth century and, within that, the impact of Vatican II on the Australian Church, aligns for the most part with that of O'Farrell. Unlike O'Farrell, however, Campion looks to the future, suggesting that, as Catholic Australians were approaching the third century of their

¹⁷¹ Patrick O'Farrell, *The Catholic Church and Community in Australia: A History* (West Melbourne: Thomas Nelson, 1977), 406.

¹⁷² Ibid.

¹⁷³ Ibid., 425.

¹⁷⁴ Ibid., 426.

¹⁷⁵ Ormond Rush, "Australia and Vatican II: Bringing Home the Vision," *The Australasian Catholic Record* 89, no. 4 (2012): 396.

history, there was still a climate of ambivalence where “some saw fragmentation others saw pluralism.”¹⁷⁶

As far as liturgical reform is concerned, there is no argument about who was leading the way. “Archbishop Young in Hobart took the lead in a variety of fields of change,” O’Farrell contends, “but particularly in liturgy and the rapid furtherance of better ecumenical relations.”¹⁷⁷ Campion concurs: “The acknowledged leader of the liturgical movement was Guilford Clyde Young.”¹⁷⁸ Clare Johnson’s account of the historical backdrop to SC and its implications for liturgical reform in Australia provides further insights into both the Australian Church at large and Archbishop Young in particular. Johnson describes Guilford Young (1916–1988) as “a liturgical pioneer in Australia”¹⁷⁹ and, drawing upon contemporary reports in the Hobart’s Catholic newspaper *The Standard*, as the person “who led the world in implementing the liturgical reforms of Vatican II.”¹⁸⁰ This was particularly so with regard to the Dialogue Mass, lay participation in the liturgy, and the introduction of the vernacular. In her overall assessment of the reform, penned some fifty years after the opening of the Council, Johnson concludes that “liturgical reform and renewal is an ongoing process and, as such, demands continuous, intelligent study, clear teaching and faithful praxis.”¹⁸¹

If Archbishop Young was the “liturgical pioneer in Australia,” there is considerable evidence to suggest that the Rev. Dr Percy Jones (1914–1992) was the leading figure in promoting the reform of liturgical music in Australia.¹⁸² Prior to Vatican II, he had edited *The Australian*

¹⁷⁶ Edmund Campion, *Australian Catholics* (Ringwood, Victoria: Penguin Books Australia Ltd, 1988), 246.

¹⁷⁷ O’Farrell, 419.

¹⁷⁸ Campion, 210.

¹⁷⁹ Clare V. Johnson, “A Deep and Vast Renewal of the Church’s Inmost Life,” in *Vatican II: Reception and Implementation in Australia*, ed. Neil Ormerod et al. (Mulgrave, Victoria: Garrett Publishing, 2012), 27.

¹⁸⁰ *Ibid.*, 38.

¹⁸¹ *Ibid.*, 46.

¹⁸² See *A Dictionary of Australian Music*, “Fr Percy Jones.”

*Hymnal*¹⁸³ and *The Hymnal of Pius X*.¹⁸⁴ In addressing the delegates at the National Eucharistic Congress in 1953, he voiced his concerns about the state of the liturgy and liturgical music in Australia but in so doing made concrete, practical suggestions for improvement at the parish, diocesan and national levels.¹⁸⁵ His appointment as a music consultant to the Council was therefore entirely appropriate. In this capacity and as member of the ICEL, he tackled head on the issues relating to the vernacularisation of the liturgical texts and the development of appropriate musical settings by which to render them. It is here that his knowledge, love and championing of the treasury of Gregorian chant is most evident. Pre-empting both Kirby and Dobszay, his involvement with the ICEL, as recounted to Donald Cave, is revealing:

I had a terrible time with the basic chants of the Mass. ... There were all sorts of nonsense proposals about writing new music for the texts but I put my foot down, insisting that if we want people to sing a liturgy then we should use the tunes that had been sung for millennia and I won the day but it wasn't easy.¹⁸⁶

To date there have been few studies which have focused specifically on the musical aspects of the reform of the liturgy in Australia. Those which have been undertaken, however, provide some revealing insights. While the chronology might suggest otherwise, John Byrne's investigation into liturgical music in the Archdiocese of Melbourne in the years from 1843 to 1938 provides essential context. Of particular relevance is his assertion that there had been reluctance, even at the highest levels, to pursue the reforms of Pius X. This was due, he asserts, to the stranglehold which the European nineteenth century musical tradition had on music at both St Patrick's Cathedral and St Francis' Church which, in turn, "did much to

¹⁸³ Percy Jones, ed. *The Australian Hymnal: A Collection of Plainsong, Masses and Motets and of English Hymns for the Catholic Church in Australia* (Melbourne: The Advocate Press, 1941).

¹⁸⁴ Percy Jones, ed. *The Hymnal of Pius X: A Collection of Masses and Hymns for the use of Parishes and Schools in the Catholic Church* (Melbourne: Allan & Co Pty Ltd, 1952).

¹⁸⁵ Percy Jones, "The Liturgy and Parish Life," *Australian Catholic Truth Society*, no. 1185a (1954).

¹⁸⁶ Donald Cave, *Percy Jones: Priest, Musician, Teacher* (Carlton, Victoria: Melbourne University Press, 1988), 87. For a detailed account for his rationale see Percy Jones, *English in the Liturgy: Some Aesthetic and Practical Problems* (London: Geoffrey Chapman Limited, 1966).

impede the acceptance of a reformed regime of liturgical music which focused on Gregorian chant and male-voice polyphony without orchestra.”¹⁸⁷ Byrne’s research is complemented by Paul Taylor’s detailed fieldwork study of ministerial and congregational singing of chant in the Melbourne Archdiocese in the first decade of the current millennium.¹⁸⁸ Of Taylor’s many findings and recommendations, the most relevant to this research is his assertion that the post-Vatican II era in Melbourne and further afield “has witnessed a succession of revisions to the ministerial chants in English which has not facilitated their continued or familiar use by either priests or congregations.”¹⁸⁹ The lesson to be learned from this, he suggests, is that chant adaptations in English “take time to become an established part of the collective memory and once disseminated should, if possible, be left unchanged.”¹⁹⁰ Taylor’s study of the hymnody in Catholic parishes in the wider Australian context is revealing so far as the treasury of Latin hymnody is concerned.¹⁹¹ In this respect, he argues that the increasing use of the Taizé repertory of Latin chants “is becoming a ‘bond of unity’ for Catholic liturgical music rather than the Latin plainchants of yester-year.”¹⁹² This he, suggests, may not only serve to enhance the ecumenical movement but could also help to “legitimise the revival of Latin liturgical music, including accessible chant hymns.”¹⁹³

With the exception of New Norcia, the music of the participating communities has not been subject to any detailed consideration. Nevertheless, the research which has been undertaken at New Norcia, although for the most part not directly related to this investigation, does serve to provide both context and a point of departure for further study. Paul Curtis has given an

¹⁸⁷ John Henry Byrne, “Sacred or Profane: The Influence of Vatican Legislation on Music in the Catholic Archdiocese of Melbourne (1843-1938)” (MMus, Australian Catholic University, 2005), 384.

¹⁸⁸ Paul Taylor, “Ministerial and Congregational Singing of Chant: A Study of Practices and Perceptions in the Catholic Archdiocese of Melbourne” (PhD, Australian Catholic University, 2010).

¹⁸⁹ *Ibid.*, 316.

¹⁹⁰ *Ibid.*

¹⁹¹ Paul Taylor, “Liturgical Hymns and Songs in Australian Catholic Parishes: An Analysis of Post-Conciliar Trends,” *The Australasian Catholic Record* 86, no. 3 (2009): 277-296.

¹⁹² *Ibid.*, 280.

¹⁹³ *Ibid.*

extensive chronological and contextual account of the output of Dom Stephen Moreno (1889–1953), including in-depth analyses of his Masses and works for solo piano.¹⁹⁴ This has been complemented by Ross Harvey's exploration of music printing and publishing at New Norcia, which includes numerous works not only of Moreno but also those of Dom Eladio Ros (1910–1987).¹⁹⁵ Michael Noone has provided an overview into the output of the latter and particular issues pertaining to the editing thereof.¹⁹⁶ Moreno's dogged determination to install the organ built in Munich by Albert Moser has been given good account by both Geoff Revell and Thérèse Radic.¹⁹⁷ Radic has also given an overview of the extensive musical activities, both secular and liturgical, which were initiated by the founding abbot, Dom Rosendo Salvado (1814–1900), and sustained through the endeavours of Moreno.¹⁹⁸

From the broader historical perspective, the literature relating to the establishment and evolution of each of the participating communities ranges from negligible to very considerable. To date, the Carmelite Monastery at Kew has been subject to scant attention from social historians. The Cistercians at Tarrawarra have fared somewhat better, a case in point being Megan Cassidy-Welch's detailed account of the Abbey's foundation within a socio-historical context.¹⁹⁹ Far more attention, however, has been given to the establishment in Australia of the Benedictines, well regarded examples being those of Rosendo Salvado,

¹⁹⁴ Paul Curtis, "The Masses of Stephen Moreno, OSB: A Preliminary Study of Sources and Chronology," *New Norcia Studies* 7, (1999): 16-30; Paul Curtis, "The Music of Dom Stephen Moreno, OSB: A Study of its Sources, Chronology and Context" (PhD, Australian Catholic University, 2006); Paul Curtis, "The Piano Music of Dom Stephen Moreno, OSB: A Study of Sources, Chronology and Context," *New Norcia Studies* 18, (2010): 2-40.

¹⁹⁵ Ross Harvey, "New Norcia's Printed Music," *New Norcia Studies* 7, (1999): 34-45.

¹⁹⁶ Michael Noone, "Editing Dom Eladio Ros's Music at New Norcia: Some Reflections," *New Norcia Studies* 7, (1999): 46-47.

¹⁹⁷ Thérèse Radic, "The Organ of the ProCathedral of New Norcia," *New Norcia Studies* 6, (1998): 39-41; Geoff Revell, "Dom Stephen Moreno and the New Norcia Organ," *New Norcia Studies* 2, (1994): 75-78.

¹⁹⁸ Thérèse Radic, "The Music of New Norcia: Towards a Contextual Understanding of the Use of Music at the Benedictine Abbey of New Norcia," *New Norcia Studies* 1, (1993): 9-19.

¹⁹⁹ Megan Cassidy-Welch, "'A Place of Horror and Vast Solitude': Medieval Monasticism and the Australian Landscape," in *Medievalism and the Gothic in Australian Culture*, ed. Stephanie Trigg (Melbourne: Melbourne University Press, 2005).

Henry Norbert Birt, Mary Shanahan and John Martin.²⁰⁰ There have also been significant contributions from Australian monastic communities to spirituality and religious practices, many coming from within the participating communities. In this respect, those of Michael Casey and Ellen Marie Quinn are especially noteworthy.²⁰¹

1.15 Conclusions and Implications for this Research

From the foregoing, it is clear that the Second Vatican Council heralded unprecedented change for the Church at large and the way in which Australian Catholics engaged with that Church and with the wider Christian community. The mood was unsettled, with progressive and conservative elements in both the clergy and the laity pushing their respective agendas. While historians have given close attention to many aspects of these changes, particularly with regard to social engagement and reform in its many guises, not least of which being liturgical reform, these investigations, substantial though they may be, have not translated into detailed accounts of the liturgical music within the participating communities.

This research considers the implications of the liturgical reform for these communities and the myriad possibilities which have presented through this reform. These include the possibility of the entire community participating in the Conventual or Community Mass and, for male communities, the opportunity for Concelebration of the Mass; the possibility, under particular circumstances, to celebrate the Mass and the Office in the vernacular; the possibility of celebrating the Mass in the ‘extraordinary form’; and the hitherto

²⁰⁰ Henry Norbert Birt, *Benedictine Pioneers in Australia*, 2 vols. (London: Herbert & Daniel, 1911); John Stanley Martin, ed. *A Man with an Idea: Benedict of Norcia* (Parkville, Victoria: University of Melbourne, 1981); Rosendo Salvado, *The Salvado Memoirs: Historical Memoirs of Australia and Particularly of the Benedictine Mission of New Norcia and the Habits and Customs of the Australian Natives*, ed. E. J. Storman, trans., E. J. Storman (Nedlands, WA: University of Western Australia Press, 1977); Mary Shanahan, *Out of Time, Out of Place: Henry Gregory and the Benedictine Order in Colonial Australia* (Canberra: Australian National University Press, 1970).

²⁰¹ See for example Michael Casey, "Evolution of Cistercian Spirituality," in *The Cistercian Order of the Strict Observance in the Twentieth Century*, ed. Augusta Tescari, Marie-Gérard Dubois, and Maria Paola Santachiara (Rome: Cistercian Order of the Strict Observance, 2008); Ellen Marie Quinn, *A Journey with the Bread of a Raven and the Bread of Life* (Kew, Melbourne: Carmelite Monastery of Nuns, 2005).

unprecedented flexibility for each community to determine the structure of the Horarium and, within that, particular elements of the Office. From these possibilities, a number of specific questions present: How was the prospect of liturgical reform as mandated by the Council received by these communities? How and when did each community adopt and where possible adapt the revised structures for the celebration of the Office that were imposed not only by the Vatican but also by their respective religious orders? To what extent, if at all, did each community embrace the opportunity to celebrate the Office and the Ordinary of the Mass in the vernacular? Assuming these communities did commit to the vernacular, how was the transition effected? What if any effect did the unification of communities have on their liturgical celebrations? Was the possibility of celebrating the Mass in the ‘extraordinary form’ embraced and if so under what circumstances? How did each community respond to the requirement for liturgical re-orientation? How did each community respond to the significant challenges with which they were confronted in developing musical settings that were appropriate to the vernacularised liturgical texts?

From the literature considered for this review, it is clear that, from the outset, there have indeed been widely varying opinions regarding the strengths and weaknesses of particular foundational documents pertaining to liturgical reform and considerably more contention with regard to the successes and failures of their implementation. There was, as has been shown, an inherent tension between the philosophy of *Ressourcement* or *ad fontes* and that of liturgical reform; from a musical perspective, this can be seen as the tension between the preservation of the Gregorian tradition and the development of entirely new musical settings to accommodate the vernacular. The liturgists and musicians charged with the responsibility of realising liturgical reform were well aware of the challenges this dichotomy would present,

and it is both the process and the product of their endeavours that are at the centre of this study.

Chapter 2

Methodology

2.1 Purpose Statement

As has been shown in the previous chapter, the Second Vatican Council heralded a period of immense and often unprecedented change for all Roman Catholics. It has been the subject of much robust discussion and intensive scrutiny by scholars from many disciplines, including historians, theologians, sociologists and liturgists. This, as we have seen, has generated an extensive body of literature pertaining to the Council in general and to liturgical reform in particular. Nevertheless, while the Council and its impact on the Church in Australia have been the subject of a number of substantial studies, there has to date been scant attention given to liturgical music practices within Australian monastic communities, the exception being the Benedictine community at New Norcia. Even then, those investigations have been few in number and limited in scope. My research has been undertaken as an important step in addressing that lacuna. In this respect, it aligns with two of the several ‘Big Tent’ research criteria as posited by Sarah Tracy, namely ‘worthy topic’ and ‘significant contribution’.¹

2.2 Delimitations of this Study

The focus of this research is the evolution and performance of liturgical music within the Australian monastic context from 1960 to 2015. Thus, while consideration is given to the historical context of many of the elements within both the Divine Office and the Ordinary of the Mass, a detailed discussion of the history of each prior to 1960 is beyond the scope of this study. It does not purport to engage in extensive analysis of or discussion on matters theological or spiritual. It does, however, consider the direct relationship between text and music and the inherent tension between adherence to traditional musical structures and the

¹ Sarah J. Tracy, "Qualitative Quality: Eight "Big-Tent" Criteria for Excellent Qualitative Research," *Qualitative Inquiry* 16, no. 10 (2010): 837-851.

necessity to consider organically derived and/or new models that would be more appropriate to the vernacular. Particular liturgical rituals and the architectural settings in which they are conducted are, in keeping with the research methodology, considered and addressed within this study.

2.3 Selecting the Participating Communities

Several criteria served to determine the most suitable communities to approach for this study. These included the extent to which their respective histories, particularly within the Australian setting, could enhance the research; the guiding principles of their respective rules and how these might be realised in their liturgical practices; and the importance placed on music within their liturgies. On a more practical level, it would be necessary to ascertain whether the communities were willing and able to participate and also to consider the logistics of travel and accommodation in order to conduct the fieldwork. Initial research suggested that within Australia there were several monastic communities that might well meet these criteria. Of these, four were given closer consideration. Tarrawarra Abbey, a community of Cistercian monks, had immediate appeal; I had visited there on a parish excursion in about 1960. It was my first encounter with a monastic community, my lasting memories being the sign language the monks used to communicate with each other and attending a service later in the afternoon, in all probability None or Vespers. On occasion, my family would also visit the Carmelite Monastery in Kew; many years later, I was invited to perform in a fundraising recital, the proceeds of which were used to assist with the maintenance of their Church. As with Tarrawarra, I felt an immediate connection. I first became aware of the Benedictine monks at New Norcia in 2007 with the screening of a documentary relating the audacious theft in 1986 of what was then regarded as the finest collection of post-renaissance art in Australia. In much the same way, I became aware of the Benedictine nuns at Jamberoo Abbey through several television documentaries the most

memorable being Varcha Sidwell's series *The Abbey*.² From these encounters, although somewhat varied, together with further research, it was clear that each of them would readily satisfy the criteria.³

2.4 Research Design

Of the various factors that arose when considering the research design for this study, the most immediate and compelling was the conviction, based on the published research, that direct engagement with particular monastic communities could yield an array of richly varied data which could be collected, collated and interpreted. Initial correspondence with these monasteries indicated that access to archival material such as liturgical sources, musical scores, and documentation relating to the establishment and conduct of the respective communities would be possible. However, it was considered that such material, rather than forming the cornerstone of the research methodology, could be used to complement and, as appropriate, validate data collected from fieldwork interviews and observations. It also became increasingly apparent that for many such monastic communities much of the shared knowledge relating to this research was in danger of being lost as the older community members passed away. These considerations made for a compelling case for a qualitative research design and were thus in accord with the generalised descriptors as posited by John Creswell⁴ and the more specific 'positive features' which Nancy Leech and Anthony Onwuegbuzie⁵ ascribe to this methodology.

² Varcha Sidwell, *The Abbey* (Sydney: Australian Broadcasting Corporation, 2007), DVD.

³ For a brief history of each of these communities, see Appendix B.

⁴ John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Third ed. (Thousand Oaks, California: SAGE Publications Ltd, 2009), 3-20.

⁵ Nancy L. Leech and Anthony J. Onwuegbuzie, "An Array of Qualitative Data Analysis Tools: A Call for Data Analysis Triangulation," *School Psychology Quarterly* 22, no. 4 (2007): 557-584.

2.5 Philosophy

The philosophical principle which underpinned and guided this investigation is that which Creswell refers to as the social constructivist worldview.⁶ This was considered to be especially appropriate based as it is on the participants' subjective and multi-faceted interpretations of their reality as it unfolds within particular social and historical contexts. More specifically, the assumptions and practices, as identified by Michael Crotty, including those related to the interview process, the overt subjectivity of the researcher, and the inductive analysis of the data, are in every respect congruent with this philosophy.⁷ In short, it is a philosophy which, according to Ayelet Kuper et al, "holds that the reality we perceive is constructed by our social, historical, and individual contexts."⁸

2.6 Research Methodology: An Overview

The strategies used in the conduct of this qualitative inquiry were multi-faceted and derived from several well understood and accepted methodologies.⁹ The participation of four discrete communities provided some basis for consideration of a case study methodology, each 'case' being an independent, self-contained microcosm of activity. The watershed which was Vatican II gave some potency to the argument for a phenomenological methodology. The argument for an ethnographic methodology as a means by which to map and interpret liturgical reform within particular communities and, more specifically, their music and its performance was particularly compelling and ultimately that which was adopted. Here, each community could be seen not only as a case study but also as "an intact cultural group in a

⁶ Creswell, 8. This is also known as 'interpretivism' as used, for example, in Jennifer Mason, *Qualitative Researching* (London: SAGE Publications Ltd, 2002).

⁷ Michael Crotty, *The Foundations of Social Research: Meaning and Perspective in the Research Process* (Sydney: Allen & Unwin, 1998).

⁸ Ayelet Kuper, Scott Reeves, and Wendy Levinson, "An Introduction to Reading and Appraising Qualitative Research," *British Medical Journal* 337, no. 7666 (2008): 405.

⁹ In this dissertation, 'methodology' refers to the underpinning values and theoretical framework for the research; 'method' refers to the instruments used to gather the data and techniques employed for their interpretation as in Kate Caelli, Lynne Ray, and Judy Mill, "'Clear as Mud': Toward Greater Clarity in Generic Qualitative Research," *International Journal of Qualitative Methods* 2, no. 2 (2003): 6.

natural setting over a prolonged period of time by collecting, primarily, observational and interview data.”¹⁰

Mary McGann, drawing to a considerable extent on the work of Margaret Mary Kelleher, argues that “liturgy, by its nature, is performative—that it exists only in performance.”¹¹ In so doing, she sets out a method “for assessing how a community’s musical performance affects the entire continuum of liturgical action, shaping and expressing an embodied theology.”¹² This is based on three discrete orientations: liturgical studies, ethnomusicology, and studies in ritual; collectively, these are inextricably linked to the overarching ethnographic methodology. Within the liturgical context, she points to a move away from an analysis of the text to “attention on the complex, often nonverbal domains of liturgical action through which theological meaning is made and appropriated.”¹³ Nevertheless, she does concede that, in performance, song texts are “inseparable from the whole communicative event. Images of God, of community, of the human family, of God’s present and future action are evoked not only by texts but by all aspects of the communication...”¹⁴ The domain of ethnomusicology provides a basis for studying music not only from a musicological perspective but also as integral to the liturgical context in which it is performed: “Ethnography of music performance is a systematic examination of music in context ... within a community’s life and ritual.”¹⁵ In this respect, McGann draws on contributions from numerous scholars, of

¹⁰ Creswell, 13.

¹¹ Mary E. McGann, *Exploring Music as Worship and Theology* ed. Edward Foley, American Essays in Liturgy (Collegeville, Minnesota: The Liturgical Press, 2002), 10. See, for example, Margaret Mary Kelleher, “The Communion Rite: A Study of Roman Catholic Liturgical Performance,” *Journal of Ritual Studies* 5, no. 2 (1991); Margaret Mary Kelleher, “Hermeneutics in the Study of Liturgical Performance,” *Worship* 67, no. 4 (1993).

¹² McGann, 11.

¹³ *Ibid.*, 15. For a detailed discussion, see Lawrence A. Hoffman, *Beyond the Text: A Holistic Approach to Liturgy* (Bloomington: Indiana University Press, 1987).

¹⁴ McGann, 26.

¹⁵ *Ibid.*, 51.

whom Alan Merriam and Timothy Rice are noteworthy.¹⁶ Somewhat curiously, she omits the pioneering work of many others, Bruno Nettl being an obvious example.¹⁷ Nevertheless, it is her assessment of music and the expressive arts more broadly in shaping the continuum of liturgical action that is most telling: “These aesthetic media are carriers of cultural meaning in themselves. They are a compendium of religious, social and cultural realisations of relatedness.”¹⁸ McGann’s overall assessment of ritually-derived orientations, based to a large extent, on the work of Catherine Bell, Ronald Grimes and Theodore Jennings, is that rituals, expressed through actions, formal and informal; language and texts; and power relationships, “never present a single meaning. Persons, [and by extension communities] engage in ritual action precisely because the meanings expressed escape explicit discourse; they require ambiguity and diversity of interpretation.”¹⁹ Clare Johnson, in keeping with Grimes, describes this particular orientation as a “cluster of methods ... [that] only became more accepted as a method for use in liturgical studies from the 1980s onwards.”²⁰ This cluster includes musicology, anthropology, social psychology, communications theory and symbolic anthropology. Grimes provides a far more comprehensive and detailed approach.²¹ Of particular relevance to the methodology overall is his consideration of seven elements which, he argues, are common to all rituals, namely actions, actors, places, times, objects, languages and groups.²² Each is considered within this study.

¹⁶ See, for example, Alan P. Merriam, *The Anthropology of Music* (Evanston, Illinois: Northwestern University Press, 1964); Timothy Rice, "Toward the Remodelling of Ethnomusicology," *Ethnomusicology* 3, no. 31 (1987).

¹⁷ See, for example, Bruno Nettl, *The Study of Ethnomusicology: Thirty-Three Discussions*, 3rd ed. (Urbana, Illinois: The University of Illinois Press, 2015).

¹⁸ McGann, 20.

¹⁹ Ibid., 34-35. See Catherine Bell, *Ritual Theory, Ritual Practice* (New York: Oxford University Press, 1992); Ronald L. Grimes, *Beginnings in Ritual Studies*, Revised ed. (Columbia, South Carolina: University of South Carolina Press, 1995); Theodore W. Jennings, "On Ritual Knowledge," *The Journal of Religion* 62, no. 2 (1982).

²⁰ Clare V. Johnson, "Researching Ritual Practice," *Studia Liturgia* 35, (2005): 204. For a detailed discussion, see Grimes, xi.

²¹ Ronald L. Grimes, *The Craft of Ritual Studies* (New York: Oxford University Press, 2014).

²² Ibid., 237-241; 286-290.

In their totality, the three orientations of liturgy, ethnomusicology and ritual are fundamental to this ethnographic study. They provide a basis for appropriate community engagement; well understood and accepted methods of data collection, analysis, and validation; and, a means by which to critically interpret it.

2.7 Ethnographic Research and Subjectivity

Given the highly interactive and potentially subjective nature of this methodology, it is appropriate to provide some personal history. This history has not only been a catalyst for pursuing this research; it has also been a possible or even, as Kate Caelli et al observe, a probable impediment to its objectivity.²³ Born into a Catholic family, I was introduced from an early age to both the liturgical rituals of the Church and several institutions through which they were enacted. Family visits to the Convent of Mercy at Ballarat East, where two of my paternal aunts together with several other more distant relatives were nuns, were frequent.²⁴ All were highly regarded teachers of music at Sacred Heart College, run by the Sisters of Mercy. It was not only these sisters who were musically inclined; my late father's brothers, Joe and Jack, were also held in high regard, not as instrumental teachers but as choral conductors. For many years, Joe conducted St Patrick's Cathedral Choir at Ballarat and, by a somewhat curious coincidence, Jack was then also conducting a cathedral choir, the choir at Sacred Heart Cathedral, Bendigo. The Sisters of Mercy were responsible for my early education as they were for all my siblings; in due course, my own sister joined the order. For my secondary education, I attended St Joseph's College, Geelong, run by the Christian Brothers. As an altar server in the early sixties, I became more familiar with the Tridentine Mass and other sacramental rites and was, it must be acknowledged, captivated by the mystery of the various liturgies within which were embedded the simpler Gregorian Chants,

²³ Caelli, Ray, and Mill, 5.

²⁴ These relatives included Sr Catherine of Siena whose contribution to Australian music is recorded in Peter Lynch, "Gertrude Healy: The Australian Violinist" (MA, Monash University, 1996); *Australian Dictionary of Biography*, "Gertrude Healy (1894-1984)."

‘Church’ Latin, richly embroidered vestments, jewel-encrusted sacred vessels, and intoxicating incense ... the bells and smells! Many of the reforms of Vatican II were eagerly embraced by most of the clergy with whom I came into contact. But the gradual implementation of these same reforms signalled for me the demise of much that I’d come to know and respect. Nevertheless, I did come to appreciate the positive aspects of liturgical reform and, as it happened, was fortunate to encounter Archbishop Guilford Young, its acknowledged leader, at an altar servers’ congress held in Hobart in 1964. In the late sixties, as a budding classical guitarist, I played in numerous so-called folk Masses, accompanying the myriad of new hymns, most of which came from America; on vacation from my studies in Canberra, I continued to do this into the early 1970s.

These early experiences together with my ongoing engagement with the Church make for an inevitable degree of subjectivity. This has been tempered by both self-reflexivity and the aspiration for transparency, a dyad which Tracy terms ‘sincerity’.²⁵ The former, which Tracy considers to be “honesty and authenticity with one’s self, one’s research, and one’s audience,”²⁶ is perhaps the most important guiding principle in this study and is, I consider, evident throughout this thesis. The latter, in part and according to Tracy, raises questions about “how the researcher got into the context, the level of participation and immersion, field note practices, and level of detail in transcription.”²⁷ These questions are addressed within this thesis.

Reflexivity is inextricably linked to ethical considerations. Emily Bishop and Marie Shepherd assert that researchers are “ethically obliged to ensure that reflexive accounts explicitly

²⁵ Tracy, 841.

²⁶ Ibid., 842.

²⁷ Ibid.

acknowledge that we cannot fully capture *our* [my italics] role in data production.”²⁸ The multi-dimensional methodology employed in the conduct of this research does, of its very nature, raise ethical concerns which are, in Tracy’s terminology, procedural, situational, relational and exiting.²⁹ In the first instance, approval to conduct this research was given by the leaders of the participating communities; formal approval was given in August, 2012 by the Social Science Human Research Ethics Committee (Tasmania) Network (Ref: H001268). Adherence to the procedures detailed in this application has ensured that the requirements under the *National Statement on Ethical Conduct in Human Research* have been met.³⁰ Such ‘screening’ together with the pursuit of ‘sincerity’ go some way to ensure that the research has been conducted ethically and aligns with what Robert Macklin refers to as “decent” research.³¹

2.8 Data Collection: Overview

The methodology adopted for this research entailed the collection, analysis, validation and interpretation of data from four discrete sources—recorded interviews, recorded observations of and, as appropriate, participation in the liturgies, archival material, and email correspondence with both the participants and with persons who were somewhat removed from the research setting; each provided rich data upon which to base the research findings.³² Of these, the liturgies, the cornerstone of the monastic tradition, and the interviews, and the process by which they were conducted, were critical to this research.

²⁸ Emily C. Bishop and Marie L. Shepherd, "Ethical Reflections: Examining Reflexivity through the Narrative Paradigm," *Qualitative Health Research* 21, no. 9 (2011): 1290.

²⁹ Tracy, 847.

³⁰ NHMRC, *National Statement on Ethical Conduct in Human Research* 2007.

³¹ Robert Macklin, "Researching in the Face of the Other: Doing Decent Research," in *Researching Practice: A Discourse on Qualitative Methodologies* ed. Joy Higgs et al. (Rotterdam: Sense, 2010).

³² Based on Creswell, 181.

2.9 Data Collection: The Interviews

In considering the interview process, the ‘Romantic’ conception, advanced by Kathryn Roulston as one of several possible approaches, resonated especially well with this study.³³ It is characterised by multiple methods of data collection in order to verify individual participant statements. These include several interviews, where possible, with the participant; participant checking of the interviews; interviews with a number of other people within the social setting; the collection of observational data; and demonstrable self-reflexivity.³⁴

In selecting individual participants for this study, those considered to be most appropriate were the leaders of each of the respective communities, directors of music, liturgists, choir directors, organists, and more senior community members who would be able to recall the immediacy of the reforms of Vatican II.³⁵ In each case, it was possible to conduct one ‘formal’ interview and one or more informal discussions with at least two such stakeholders from each community.³⁶ There were also email exchanges with at least one member of each community. This made for excellent data collection and concomitant analytical possibilities. Interviews were semi-structured, with both open and closed questions ranging from the general to the specific. The particular techniques employed in the interview process were based on those put forward by Bishop and Shepherd.³⁷ These included active listening without lengthy pauses; encouraging responses without unnecessary interruptions; and balancing the inherent tension between focus on and deviation from the topic. Most importantly, in keeping with Roulston’s philosophy, they were conducted in a manner

³³ Kathryn Roulston, "Considering Quality in Qualitative Interviewing," *Qualitative Research* 10, no. 2 (2010): 217. This is based this on Mats Alvesson, "Beyond Neopositivists, Romantics and Localists: A Reflexive Approach to Interviews in Organizational Research," *Academy of Management Review* 28, no. 1 (2003): 13-33.

³⁴ Roulston, 206-207.

³⁵ In this respect, neither the prioress of Kew Carmel nor the abbess of Jamberoo Abbey put themselves forward for interview; rather, they gave permission for those directly responsible for their liturgical music to be interviewed.

³⁶ For transcripts (excerpts) of formal interviews, see Appendix G

³⁷ Bishop and Shepherd, 1285.

whereby genuine rapport and trust was established; in so doing they generated conversations that were “intimate and self-revealing.”³⁸

The data from the interview process was collected over a period of two and half years, commencing in October, 2012.³⁹ The Tarrawarra, Jamberoo and New Norcia communities were each visited on two separate occasions; the Carmelites were visited on one occasion only. The duration of each visit was two or three days. The interviews were recorded in digital audio format only; this was considered less invasive and less intimidating than an audiovisual format, given the reclusiveness of the participants’ monastic settings. Of the generally accepted approaches to the transcription process—at one end of the continuum ‘naturalised’ and at the other ‘denaturalised’—a combination of the two was adopted, thus preserving where possible the spontaneity of the interview, the richness and nuance of expression, and the often unique twists in syntax and vocabulary. The inevitable ‘blemishes’ which occur in such discussions were denaturalised.⁴⁰ Each participant was provided with a transcript of interview for verification, editing as appropriate, and final approval. The importance of these interviews cannot be overstated—they formed the basis for much of the discussion and many of the findings of this research.

2.10 Data Collection: Observations

The observations of the Mass and the Divine Office were equally important. Often referred to as ‘participant observation’, Johnson describes this process as “that which many consider to be the most basic and central methodology” in ritual studies.⁴¹ Drawing upon the work of

³⁸ Roulston, 217.

³⁹ See Appendix C: Fieldwork Schedule.

⁴⁰ See Christina Davidson, "Transcription: Imperatives for Qualitative Research," *International Journal of Qualitative Methods* 8, no. 2 (2009): 38; Irit Mero-Jaffe, "Is that what I said? Interview Transcript Approval by Participants: An Aspect of Ethics in Qualitative Research," *International Journal for Qualitative Methodology* 10, no. 3 (2011): 232.

⁴¹ Johnson, "Researching Ritual Practice", 205.

James P. Spradley, she asserts that it involves both “engaging in the activities being studied (participating) and observing the activities, people and locale of the situation being studied (observing).”⁴² It is noteworthy that the former was fundamental to Mantle Hood’s philosophy.⁴³ In conducting this research, I was able not only to observe and record the liturgies but also, on many occasions, to actively participate in chanting many of the elements of the liturgies with the communities and other visitors. This, together with extensive note-taking, proved critical in analysing the synthesis of text, its musical setting and manner of its performance not only as discrete entities but also in determining their function within the broader liturgical and ritualistic contexts.⁴⁴

2.11 Data Collection: Archival Research

Archival research undertaken within the communities assisted in reconstructing their respective histories and the role these have played in the unfolding of their liturgies since Vatican II. In this respect, the extensive holdings of the libraries at New Norcia, Tarrawarra and Kew Carmel provided a particularly rich source of data. Much of this was complemented by musical examples and other supporting documentation which was provided by outside parties.

2.12 Data Collection: Email Correspondence

Correspondence with particular monks and nuns, mostly from within the respective communities but also other monastic communities as well as scholars from further afield, was also critical to this investigation. Much of it clarified the provenance of particular musical settings encountered in the field while several correspondents provided additional musical

⁴² Ibid., 208. See James P. Spradley, *Participant Observation* (New York: Holt, Reinhart and Winston, 1980), 54.

⁴³ See, for example, Mantle Hood, *The Ethnomusicologist* (New York: McGraw Hill, 1971).

⁴⁴ In this respect, it must be acknowledged that a direct comparison between communities with regard to the liturgical texts was not practicable due not only to the variations in liturgical seasons but also to the observance of particular feasts and memorials. Nevertheless, these variations were also positive in that the seasonal contrasts between, for example, Lent and Ordinary Time were often quite pronounced.

examples, the latter often serving to validate data obtained from fieldwork observations and interviews. These exchanges also clarified timelines for and manner of implementation of particular aspects of the reform and, as with Jamberoo Abbey for example, demonstrated the fluidity and constant evolution of the reform within the monastic context.⁴⁵

2.13 Data Analysis

Of the possible approaches to data analysis advocated by Leech and Onwuegbuzie, the ‘keywords-in-context’ analysis was especially applicable to this project.⁴⁶ Although applied somewhat loosely, this approach made clear that there were indeed particular words and phrases that were used frequently within and across the participating communities. More importantly, a number of overarching themes emerged. Together, these provided important insights into the processes involved at the communal level in liturgical reform. The interviews with participant pairs or dyads within particular communities provided an opportunity to utilise Zvi Eisikovits and Chaya Koren’s dyadic analysis tool.⁴⁷ Consisting of, for example, a director of music and a chantress, these dyads provided an excellent opportunity to consider overlap and contrast in the data obtained from their respective interviews together with the other data sources. It is, the authors maintain, an approach that “enriches and limits the perception of the phenomenon under study, in comparison to analysing the individual as a unit.”⁴⁸ The result is not only an insightful description of their respective liturgical practices but also a narrative “that is more than the sum of two individual versions.”⁴⁹

⁴⁵ Due to the often personal nature of much of this correspondence, these emails have not been provided in the appendices. The cited content has been appropriately acknowledged in the footnotes.

⁴⁶ Leech and Onwuegbuzie, 566.

⁴⁷ Zvi Eisikovits and Chaya Koren, "Approaches to and Outcomes of Dyadic Interview Analysis," *Qualitative Health Research* 20, no. 12 (2010): 1642-55.

⁴⁸ Ibid., 1644.

⁴⁹ Ibid., 1642.

2.14 Data Validation and Interpretation

Data validation was achieved primarily through triangulation, a key component of Tracy's 'credibility' criterion.⁵⁰ This involved cross-checking the data obtained from the interviews, observations of liturgies, archival research and email exchanges. As Tuckett observes, this process is used in "an attempt to overcome any inherent weakness or bias in a research strategy."⁵¹ This approach is also consistent with Leech and Onwuegbuzie; they argue that it is not sufficient to obtain data only by utilising multiple data collection methods, the traditional understanding of triangulation, but that "the concept of triangulation also should be extended to data analysis tools."⁵² This was a key factor in validating the findings presented in this research.

Data validation was also achieved through thick description, the process by which the data collected through interviews and observations is placed within the broader community context. As a component of Tracy's 'credibility' criterion, thick description facilitates the exploration of much that is "assumed, implicit ... and part of participants' common sense."⁵³ From the narrative perspective, Creswell argues that this process "may transport readers to the setting and give the discussion an element of shared experiences."⁵⁴ Although much championed by Clifford Geertz, the American anthropologist, Grimes asserts that "neither he [Geertz] nor others have produced many thickly described or thickly presented rituals."⁵⁵ Nevertheless, he does argue that scholarly writers need such descriptions "to provide the bedrock for their interpretations, and readers, having witnessed only a few rituals, need

⁵⁰ Tracy, 843.

⁵¹ A. Tuckett, "Part II : Rigour in Qualitative Research: Complexities and Solutions," *Nurse Researcher* 13, no. 1 (2005): 35.

⁵² Leech and Onwuegbuzie, 579.

⁵³ Tracy, 843.

⁵⁴ Creswell, 191.

⁵⁵ Grimes, *The Craft of Ritual Studies*, 64.

descriptions to prompt their imaginations.”⁵⁶ Furthermore, he asserts that such interpretations form the basis for ritual criticism: “Ritual criticism is the act of interpreting a ritual with a view to implicating its practice.”⁵⁷

In keeping with the principles of reflexivity, this interpretation draws upon the utilisation of a number of lenses. According to Macklin and Higgs,

researchers look through multiple and evolving lenses, some of which are integral to their identity; others are external and contextual, but both impact on the researchers’ priorities and goals and shape the way the phenomenon under study is viewed and understood.⁵⁸

One such lens is that which Caelli et al refer to as the ‘analytic lens’ which considers “methodologic and interpretive presuppositions that a researcher brings to bear on his or her data ... and how the researcher engages [that] data.”⁵⁹ In order to understand the significance of the setting in conducting qualitative research, Jane Agee advocates the use of six lenses, two of which are used to a considerable extent in this research project.⁶⁰ She asserts that through what she terms the ‘histories’ lens it is possible to gain a deeper understanding of how past events have transformed a setting and how ritualised events or behaviours have evolved over time.⁶¹ The ‘cultural representations’ lens, she contends, recognises that “physical representations of institutions such as courts, churches, and schools are important in that they symbolize through concrete manifestations the maintenance of order and basic rituals of a culture.”⁶² In similar but more specific vein, Grimes asserts that “interpretative labour [and thus ritual criticism] is most productive when it circles a ritual, approaching it

⁵⁶ Ibid., 62.

⁵⁷ Ibid., 72.

⁵⁸ Macklin and Higgs, "Using Lenses and Layers," 65.

⁵⁹ Caelli, Ray, and Mill, 8.

⁶⁰ Jane Agee, "'Winks upon winks': Multiple lenses on settings in qualitative educational research," *International Journal of Qualitative Studies in Education* 15, no. 5 (2002): 569-585.

⁶¹ Ibid., 579.

⁶² Ibid., 581.

from multiple vectors.”⁶³ While all six of Grimes’ vectors are to an extent pertinent to this study, formal, production and tradition criticisms or vectors are especially relevant. The first considers, for example, the elements of a particular ritual and how they interact. The second considers, among other matters, the participants and their respective roles within the ritual. The third considers the course of the ritual’s development in terms of, for example, elements that have changed over time and those that have not.⁶⁴ Together, these vectors and lenses have served to drive the interpretation of the data in its various guises.

From the foregoing, several key points are to be noted: an ethnographic methodology, focussed on three discrete orientations, has been utilised in the conduct of this study; it is based on data obtained through interviews, observations, archival sources, and communications with both the participants and parties at arms’ length from the participating communities; the data has been collected via ethically approved procedures and processes; and it has been analysed, validated and interpreted in accordance with well established ethnographic principles and practices. The fruits of this methodology will be revealed in the pages that follow.

⁶³ Grimes, *The Craft of Ritual Studies*, 73.

⁶⁴ *Ibid.*, 74-75.

Chapter 3

The Psalter

“Sing the words of the psalms and hymns when you are together,
and go on singing and chanting to the Lord in your hearts.”

Ephesians 5:19 (JB)

“We believe that the divine presence is everywhere” says Benedict, “But beyond the least doubt we should believe this to be especially true when we celebrate the divine office.”¹ Little wonder, then, that no fewer than 12 of the 73 chapters in the Rule of St Benedict are devoted specifically to the Office and, within these, all but one are concerned not only with when but also with how the Psalter should be rendered. “Let us consider, then, how we ought to behave in the presence of God and his angels, and let us stand to sing the psalms in such a way that our minds are in harmony with our voices.”²

3.1 The Psalter within the Historical Context

Just how the Psalter should be rendered has long exercised the minds of pontiffs and their advisors, theologians, liturgists, composers and, within monastic settings, community superiors who, more often than not, have entrusted much of the detail to the liturgists and musicians within their respective communities. Given the seemingly innumerable obstacles and ongoing challenges which have beset these same stakeholders, they might well be forgiven for pondering even why this should be accomplished. In this respect, they need look no further than Pius X who, in *Divino afflatu* of 1911, declared:

It is beyond question that the psalms composed under divine inspiration ... have from the beginning of the Church not only contributed wonderfully to foster the piety of the faithful offering the sacrifice of praise always to God ... but have also had a conspicuous part, from custom introduced under the old law, in the sacred liturgy itself and in the divine office.

¹ Saint Benedict Abbot of Monte Casino, *The Rule of St Benedict in English*, (New York: Vintage Spiritual Classics, 1998), chap. 19, p. 28.

² Ibid.

There is in the Psalms a certain wonderful power for stimulating zeal in men's minds for all the virtues.³

In the *General Instruction of the Liturgy of the Hours* of 1971, the Sacred Congregation for Divine Worship, in language somewhat akin to that of Pius X, reaffirmed not only to the clergy but to the faithful at large the inspiration and power that could be derived from the prayer of the Divine Office and, more particularly, from the Psalter:

In the Liturgy of the Hours, the Church for the most part prays with those beautiful songs composed under the inspiration of the Spirit of God by the sacred authors of the Old Testament. From the beginning they have had the power to raise men's minds to God, to evoke in them holy and wholesome thoughts, to help them to give thanks in time of favour, and to bring consolation and constancy in adversity.⁴

As if to invoke the spirit of Benedict, the faithful were also reminded that, through a commitment to the Psalter, the Divine presence need not be merely an aspiration but could, over time, become a reality. However, they would need to submit themselves to intensive instruction if this were to be achieved:

The Holy Spirit, who inspired the psalmists, is always present with his grace to those believing Christians who with good intention sing and recite these songs. It is necessary, however, for each according to his powers, to have 'more intensive biblical instruction, especially with regard to the psalms', (SC art. 90) and be led to see how and in what way he may be able to recite and pray the psalms properly.⁵

3.2 The Distribution of the Psalms

In this respect, one of the most contentious issues to confront and often confound those responsible for determining how best to render the Psalter has been that of the distribution of the psalms. Those steeped in the monastic tradition could argue that so much of this might have been avoided had the Rule of Benedict been followed. In chapters 9 to 18, with the exception of chapter 16, Benedict provides clear and detailed advice regarding the way in which the psalms are to be distributed. Thus, for example, he advises that "Four psalms are

³ DA, p. 37.

⁴ GILH, art. 100.

⁵ Ibid., art. 102.

sung each day at Vespers, starting [on Sunday] with Psalm 109 and ending with Psalm 147, omitting the psalms in this series already assigned to other hours.”⁶

In an attempt to address numerous concerns which had re-surfaced since the 1568 reform of Pius V in *Quod a nobis*⁷ with regard to the prayer of the Office and, more specifically, to the distribution of the psalms, Pius X made clear his intention to restore, at least in broad terms, the practice as originally put forward by Benedict, namely that the Psalter should be rendered in its entirety over a week. With this reform, there would be far less emphasis on what had become a burdensome Sanctoral cycle:

No wonder, then, that a great many bishops in various parts of the world have sent expressions of their opinions on this matter to the Apostolic See, and especially in the Vatican Council when they asked, among other things, that the ancient custom of reciting the whole psalter within the week might be restored as far as possible, but in such a way that the burden should not be made any heavier for the clergy, whose labours in the vineyard of the sacred ministry are now increased owing to the diminution in the number of labourers. These petitions and wishes ... we have decided should be granted – but with care, so that from the reciting of the entire psalter within the week no diminution in the cultus of saints may follow, on the one hand, and on the other, that the burden of the divine office may become not more oppressive, but actually lighter.⁸

With the full weight of his authority, it was clear that there would be no turning back, at least as far as the Roman Office was concerned:

Therefore, by the authority of these letters, we first of all abolish the order of the psalter as it is at present in the Roman breviary, and we absolutely forbid the use of it after the 1st day of January of the year 1913.⁹

Although seen by some as a major departure from St Benedict’s Rule, this revised schema made for a similar amount of psalmody on any given day. Moreover, Benedict himself had made provision for such a reform, although not without a caveat:

⁶ RB, chap. 18, p. 27.

⁷ Pius V, Apostolic Constitution rendering obligatory the use of the revised Roman Breviary *Quod a nobis* (July 9, 1568), in *Breviarium Romanum ex Decreto Sacrosancti Concilii Tridentini* (Rome: Desclée & Socii, 1936).

⁸ DA, pp. 38-39.

⁹ Ibid., p. 39.

Above all else we urge that if anyone finds this distribution of the psalms unsatisfactory, he should arrange whatever he judges better, provided that the full complement of one hundred and fifty psalms is by all means carefully maintained each week, and the series begins anew each Sunday at Vigils. ... We read, after all, that our holy Fathers, energetic as they were, did all this in a single day. Let us hope that we, lukewarm as we are, can achieve it in a whole week.¹⁰

Despite a number of other significant reforms in the Roman Office, particularly with regard to the translation of the Psalter and the rubrics for rendering the Office, this schema was largely intact prior to Vatican II but, as has been well documented, the requirement for a new schema, as mandated in SC (art. 91), made for lengthy, even hostile, debate through much of the Council.¹¹

Before considering the transition from that period to current practices, it is important to note that, along with the Roman Office and thus the *Breviarium Romanum*, there were numerous other breviaries, some of which had been approved and others that had not. Some pertained to particular rites, including the Ambrosian, Mozarabic and Sarum; others pertained specifically to religious orders, such as the Cistercians, the Benedictines and the Dominicans, each of which had its particular characteristics, not least being the manner of distributing the psalms. Within this latter category was also the order of Carmelites of the Ancient Observance whose breviary, *Breviarium Ordinis Fratrum Beatissimae Virginis Mariae de Monte Carmelo*, was regarded “as being of all surviving uses the one nearest to the Sarum.”¹² Unlike their confreres, however, the Discalced Carmelites, established in 1562 by Teresa of Avila (1515–1582) and formally recognised in 1593 by the General Chapter of Cremona as an order entirely separate from the Ancient Carmelites, had already determined, as part of their reform, to adopt the Roman Office:

¹⁰ RB, chap. 18, p. 28.

¹¹ For a detailed account of this debate, see Campbell, 137-169.

¹² Alan G. McDougall, "The Calced Carmelite Breviary," *The Tablet* 152, no. 4618 (November 10, 1928): 611.

A meeting of the definitory beginning August 13, 1586 resulted in several important decisions confirmed by Sixtus V, [on] September 20. The independence of the Discalced province was confirmed, the Discalced were given permission to adopt the Roman breviary and to have a procurator in Rome.¹³

Accordingly, prior to Vatican II, the sisters at Kew Carmel were using the *Breviarium Romanum*¹⁴ and the *Liber Usualis*¹⁵ as the primary texts for their Office. These were supplemented by the Proper Offices for the Discalced Carmelites as prescribed in *Missarum et Officiorum ordinis Carmelitarum Discalceatorum*.¹⁶

For the Benedictines and the Cistercians, the most significant legacy of *Quod a nobis* was the abolition of all those breviaries which had not, for the preceding two hundred years, an authentic approbation or a lawful custom. In effect, this gave them formal exemption from the decree and with that considerable autonomy in matters pertaining to their respective Offices. For the most part, however, the Office of the Benedictine Confederation, “although it had known certain changes over the centuries, had been without a thorough reform from the time of St Benedict himself in the mid-sixth century.”¹⁷ Conversely, the Cistercians, despite their own internal divisions, had various reforms approved under Alexander VII, Clement IX, and Clement XIII. These approbations were confirmed by Pius IX on February 7, 1871, for both the Cistercians of the Common Observance and those of the Strict Observance.¹⁸

Notwithstanding their differences, both orders were adherents to the Rule of Benedict.

Accordingly, their liturgical traditions, while not entirely congruent, bore striking similarities,

¹³ Joachim Smet, *The Mirror of Carmel: A Brief History of the Carmelite Order* (Tuscan, Arizona: Carmelite Media, 2011), 115.

¹⁴ *Breviarium Romanum ex Decreto Sacrosancti Concilii Tridentini Restitutum S. Pius V Pontificis Maximi Jussu Editum Cura Recognitum Pius X (Pars Hiemalis)*, (Rome: Desclée & Socii, 1938).

¹⁵ Benedictines of Solesmes, ed. *The Liber Usualis (with Introduction and Rubrics in English)* (Tournai, Belgium: Desclée & Co., 1934).

¹⁶ *Missarum et Officiorum ordinis Carmelitarum Discalceatorum*, (Paris: Desclée & Socii, 1939).

¹⁷ Rooney, 404.

¹⁸ Edmond M. Obrecht, "Cistercian Rite", Robert Appleton <http://saints.sqpn.com/catholic-encyclopedia-cistercian-rite/> (accessed 29/06/2014).

particularly with regard to their observance of the Divine Office. Quarantined from the decrees of both Pius V and Pius X, they were in total accord so far as the distribution of the psalms was concerned, both orders adhering to the schema of the Monastic Psalter.¹⁹ Here, the most distinguishing features are the repetition of psalms 4, 90 and 133 for Compline on every evening; the continuous sequencing of psalms through the Hours of Matins (Vigils), Prime and Vespers; the sequencing of psalms 119 to 127 across the Little Hours of Tuesday, with this sequence being repeated for the remaining days of the week; and the division of psalms, sometimes across two days, for example, Psalm 144 across the Vespers of Friday and Saturday. This schema accords in its entirety with the arrangement given in the *Breviarium Monasticum* and the *Antiphonale Monasticism* both of which were integral to the pre-Vatican II Benedictine Offices.²⁰ The former was used for the recited Offices, the latter for the chanted Offices. The Cistercians at Tarrawarra had recourse to the *Breviarium Cisterciense* and the *Psalterium Davidicum* for their chanted Offices.²¹ Fr Mark Ryan, OCSO, who came from Roscrea with the original foundation in 1954, describes how the *Psalterium* was used at Tarrawarra in the 1950s:

We had a big Psalter. Two people would be looking at one book and they'd be resting [it] on the choir stalls in front of you. For every two [monks], there'd be a big book. That had all the psalms in it. The back portion would have been allotted to the hymns that we would have been singing.²²

¹⁹ See Appendix E: The Psalter Schemata.

²⁰ Confirmed by Fr David Barry, interview, New Norcia Abbey, March 10, 2013 and subsequent discussion on November 9, 2014.

²¹ Confirmed by Fr Mark Ryan, interview, Tarrawarra Abbey, October 9, 2012 and subsequent discussion on March 6, 2015.

²² Fr Mark Ryan, interview.



Fr Mark Ryan, OCSO with the *Psalterium Davidicum* (October 9, 2012)

From the foregoing, it is clear that, in the years immediately prior to Vatican II, our participating communities were using three distinctive Offices for their respective liturgies and, within these, two discrete schemata for distributing the psalms, with the Carmelites adhering to that of the Roman Office and the Benedictines and Cistercians adhering to that of the monastic tradition.

3.3 Revisiting the Distribution of the Psalms

The promulgation in 1963 of *Sacrosanctum Concilium* (SC) would challenge even these communities to reconsider how they might better “attune their minds to their voices when praying [the Office]. The better to achieve this, let them take steps to improve their understanding of the liturgy and of the Bible, especially of the psalms.”²³ This could only be achieved, the Council considered, by a total revision of the Roman Office and, history repeating itself, a redistribution of the psalms:

So that it may really be possible in practice to observe the course of the hours proposed in art. 89, the psalms are no longer to be distributed throughout one week, but through some longer period of time.

²³ SC, art. 90.

The work of revising the Psalter, already happily begun, is to be finished as soon as possible, and is to take into account the style of Christian Latin, the liturgical use of psalms, also when sung, and the entire tradition of the Latin Church.²⁴

The revision was to take some seven years, culminating with the promulgation in 1970 of *Laudis canticum* wherein the faithful are advised that

In accordance with the ruling by the Council [SC art. 91], the weekly cycle of the Psalter has been replaced by an arrangement of the Psalms over a period of four weeks, in the new version prepared by the Commission for the Neo-Vulgate edition of the Bible, which we ourselves established.²⁵

This four-week cycle was subsequently confirmed in the GILH of 1971.²⁶ But here there is significantly more detail, firstly with regard to the arrangement of the psalms where, for example, it is advised that

The whole Office is normally begun with an invitatory. This consists in the verse *Lord, open our lips: And we shall praise your name*, and Psalm 94 with its antiphon. This invitatory verse and psalm daily invite the faithful to sing the praises of God, hear his voice and look forward to the ‘Rest of the Lord’.²⁷

Notwithstanding the omission of Psalm 3 and the possibility of replacing Psalm 94 with any one of psalms 99, 66 or 23 “if desired”,²⁸ this maintained, to an extent at least, the tradition of St Benedict. The selection of psalms assigned to Compline was, in part, also akin to that of St Benedict, albeit spread across Compline of Saturday and Sunday. Psalms 4 and 133 were assigned to Saturday and Psalm 90 to Sunday. For the other days,

Psalms which evoke confidence in God are chosen ... It is always permissible to substitute the Sunday psalms on weekdays; this is particularly helpful for those who may want to recite Compline from memory.²⁹

²⁴ Ibid., art. 91.

²⁵ LC, art. 4.

²⁶ GILH, art. 126.

²⁷ Ibid., art. 34.

²⁸ Ibid.

²⁹ Ibid., art. 88.

While LC gave only the broadest indication of how the psalms would be arranged and rendered, it made clear, even then, that the Psalter itself would come under considerable scrutiny:

In this new arrangement of the Psalms, a few of the Psalms and verses that are somewhat harsh in tone have been omitted, especially because of the difficulties anticipated from their use in vernacular celebration.³⁰

Here, again, the Sacred Congregation provided more detail:

Three psalms are omitted from the current Psalter because of their imprecatory character. These are Ps 57, Ps 82 and Ps 108. For similar reasons verses from several psalms are passed over; these verses are noted at the beginning of the psalm. Such omissions are made because of certain psychological difficulties, even though the imprecatory psalms themselves may be found quoted in the New Testament ... and in no way are intended to be used as curses.³¹

The timeline for the publication of the *Liturgia Horarum* and its vernacular counterpart was not entirely clear:

We hereby decree that this new book for the Liturgy of the Hours may be put into use as soon as it is published. Meanwhile, the conferences of bishops are to see to the preparation of editions of this liturgical work in the vernacular and, after approval, that is, confirmation, of these editions by the Apostolic See, are to fix the date when the vernacular editions may or must be used, either in whole or in part. Beginning on the effective date for use of these versions in vernacular celebrations, only the revised form of the Liturgy of the Hours is to be followed, even by those who continue to use Latin.³²

On April 11, 1971, the SCDW decreed that it “has therefore seen to the publication of the book composed in Latin for the celebration of the Liturgy of the Hours according to the Roman Rite. It declares the edition now being issued to be the *editio typica*.”³³

³⁰ LC, art. 4.

³¹ GILH, art. 131.

³² LC, concluding statement.

³³ Sacred Congregation for Divine Worship, Decree promulgating the *editio typica* of the book of the Liturgy of the Hours *Horarum Liturgia* (April 11, 1971), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

3.4 Implications for Monastic Communities

With their adherence to the Roman Office and, in due course, the publication and adoption in 1974 of *The Liturgy of the Hours* (LOTH),³⁴ the path towards formalising a vernacular Office seemed relatively straightforward for the nuns at Kew Carmel, at least as far as the arrangement of the psalms was concerned. For the Benedictines and the Cistercians, however, this was far from the case.

As early as 1966, there was considerable “shock”³⁵ at the Abbots’ Congress of the Benedictine Confederation:

Voices emerged calling for an adaption of the Divine Office along the lines and in the spirit of that decreed for the Roman Office by the Constitution on the Liturgy. Despite the upset caused to some in the order at the thought of changing the Liturgy of the Hours ... the Abbot Primate of that time, Abbot Benno Gut, established a commission to study the matter.³⁶

At the Congress of the following year, the alterations proposed by this Commission were “overwhelmingly approved,”³⁷ with the Consilium shortly thereafter giving formal approval “to begin experimenting with adaptation of the Office.”³⁸ Of the various possibilities available to the reformers were those of “dividing the Psalter cursus for the Office of Vigils ... the omission of many repetitions of psalms at Lauds ... and reduction of the psalmody at Compline.”³⁹ Changes such as these were regarded not merely as a series of possibilities but as an exciting opportunity:

Except in a few cases, the opportunity to adapt the Liturgy of the Hours to the needs and situation of each individual community was received throughout the world with satisfaction and even joy.⁴⁰

³⁴ *The Divine Office: The Liturgy of the Hours According to the Roman Rite.*

³⁵ Rooney, 404.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid., 405.

³⁹ Ibid.

⁴⁰ Ibid.

However, this new-found freedom also made for a lengthy period of uncertainty. Fr David Barry, OSB, who made his solemn profession in 1957, described the Office at New Norcia during that time as being “quite unstable.”⁴¹ Sr Elizabeth Funder, OSB, who made her solemn profession in 1951, provides a remarkably detailed account of how matters unfolded at West Pennant Hills in the years prior to the nuns’ relocation to Jamberoo Abbey:

Before 1967, the Benedictine Office was uniform everywhere and followed the psalm distribution given in the Rule. It was, of course, in Latin and without pauses. ... Into this very peaceful arrangement there came rumblings of change and naturally also a sense of anticipation as well as apprehension ... the reasons for both are obvious. Anything new can bring a proportionate mood or spirit of excitement, but equally it can bring apprehension. Within the community we experienced both of course: what a marvellous change it would be to have the Divine Office in English at last! But then, what we already had in Latin and plainchant was so beautiful and we sensed that it would be a long road before we could experience the same beauty with the Office in English.

It was within this climate and from about this time, from 1968, that a liturgy committee was elected. This seemed the reasonable way of getting things done. Sr Teresa had already been corresponding with Dame Anne Field of Stanbrook and this provided reassurance to our own community that we were not moving too fast. Nevertheless, even though we had voted in June 1968 to have the Office and Mass in English, we knew that the change would have to wait because it needed to be made in an orderly and worthy way, and we did not even have the texts.

At the same time we had voted to join the Benedictine Confederation to minimise our comparative isolation in the Benedictine world. This brought immediate advantages. Permission from the Confederation to make changes in the Divine Office was first given to monks and later to nuns and sisters (1968). But there were definite stipulations and conditions. It was clear from the outset that we couldn’t just do whatever we liked, and then, better still, the Confederation would supply at least something of what they expected all monasteries to adopt, give or take a certain area of choice.⁴²

The approval in 1977 of the *Thesaurus Liturgiae Horarum Monasticae* provided a comprehensive compendium for rendering the Office and thus went some way in addressing the uncertainty and instability of the time. Of immediate relevance were the four schemata put forward for arranging the psalms. Schemata A and B (also known as the St Benedict and

⁴¹ Fr David Barry, interview.

⁴² Elizabeth Funder, "The Changes in Our Liturgy Over the Years Since 1967", Jamberoo Abbey, Jamberoo, 2015.

Füglister schemata, respectively) adhered to the traditional weekly arrangement; schemata C and D (Scheyern and Waddell, respectively) provided for two-week arrangements.⁴³ However, considerable flexibility was permitted not only within but also beyond these schemata. In the *Directorium de Opere Dei Persolvendo* (The Directory), the first of the documents within the TLHM, it is made clear that, as an alternative to following the Benedictine Rule with regard to performing the Work of God, communities could “in varying degrees make use of the indults granted on December 29, 1968 by the Consilium for Implementing the Constitution on the Sacred Liturgy.”⁴⁴ More specifically, The Directory advised that “if any monastery wishes to adopt the Liturgy of the Hours according to the Roman Rite, it should arrange it in such a way as to conform to a celebration of a monastic character.”⁴⁵

The trajectory for the Cistercians of the Strict Observance was remarkably similar to that of the Benedictines. The General Chapter of 1967 allowed experimentation with the authorisation of the *Consilium*.

These experiments were permitted at first in some monasteries, then to all that wanted to try them. This was especially the case after 1969, when the Order obtained a loi-cadre [outline law] that left each community free to organise its Office, on the condition that it include the various traditional elements and that the 150 psalms be distributed over one or two weeks, not more.⁴⁶

There was no question that the membership wished to experiment. From a questionnaire circulated at the time of the 1967 Chapter, it was revealed that “in a group of 5000 monks and nuns almost 900 spontaneously expressed a desire for a redistribution of the psalms.”⁴⁷ In 1974, after several years of experimentation, approval was given by the Holy See to adopt the *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictoris*

⁴³ TLHM, 40-48.

⁴⁴ Field, ed., art. 19 (p. 38).

⁴⁵ Ibid., art. 24 (p. 43).

⁴⁶ Dubois, 285.

⁴⁷ Ibid., 283.

Observantiae. Although it does make provision for four possible schemata for the distribution of the psalms,⁴⁸ the final choice for this and many other matters pertaining to the Office, as Marie-Gérard Dubois notes, is left to “the decision of the Abbot and the community.”⁴⁹

3.5 Implications for the Horaria and Schemata

The way this newfound independence was to be exercised was contingent upon a number of factors, not least of which being the overall structure of the monastic day, or Horarium.

Mindful that although the daily cycle of rendering the Office had become somewhat disrupted and even burdensome for many of the clergy due often to the other more practical demands in their lives, the Council reaffirmed its desire that, as far as practicable, such demands should not interfere with matters spiritual: “Because the purpose of the Office is to sanctify the day, the traditional sequence of the hours is to be restored so that once again they may be genuinely related to the time of day when they are prayed, as far as possible.”⁵⁰

Notwithstanding this directive, the Council was also aware that however laudable this aspiration may be, a degree of flexibility might be in order: “In revising the Roman Office, its ancient and venerable treasures are to be so *adapted* [italics mine] that all those to whom they are handed on may more extensively and easily draw profit from them.”⁵¹ Accordingly, provision was made for what were in effect two discrete regimes, one for those outside of choir and one for those in choir. For both, Lauds and Vespers would continue to function as “the two hinges on which the daily Office turns.”⁵² Both would also be required to render the Office of Readings and Compline; when it came to the Little Hours, however, there was greater flexibility: “In choir, the Hours of Terce, Sext and None are to be preserved. But

⁴⁸ IGLHC, 30-33.

⁴⁹ Dubois, 285.

⁵⁰ SC, art. 88.

⁵¹ Ibid., art. 90.

⁵² Ibid., art. 89.

outside of choir it will be lawful to select any one of these, according to the respective time of the day.”⁵³

As with so many other facets of liturgical reform, certain provisions were made for these directives within the monastic context as, for example, in the *Praenotanda* or Introduction to the Benedictine TLHM:

The monastic tradition of reciting Compline and the three Little Hours in choir may laudably be retained, provided the integrity of the Hours is preserved. Those communities, however, which cannot observe the three Little Hours in choir according to the integrity of the hours should celebrate at least a midday Hour in choir, so that the tradition of praying during the course of the day’s work may be preserved.⁵⁴

Three of the four participating communities have embraced the opportunity to adapt their Horaria to suit their own particular needs; all four have modified their preferred schemata for the distribution of the psalms.⁵⁵ The nuns at Kew Carmel have adopted an abridged form of the Horarium as prescribed in the Liturgy of the Hours, rendering in common Lauds or Morning Praise, Midday Prayer, Evening Prayer, and Compline. The Invitatory Psalm is chanted at Morning Praise, which for them is the first communal Hour of the day. There are two other significant variations. Firstly, the Office of Readings is not usually rendered in common: “For the Office of Readings, we have only the long readings in common,” said Sr Paula Moroney, OCDM. “The Sisters can re-read them in private with the psalms and ponder on them if they wish.”⁵⁶ The other variation occurs at Vespers II of Sunday. Prior to Vatican II, there were five psalms set down for Vespers II, namely Psalms 109 to 113; in the revised Office, this has been reduced to just two for any one of the four weeks. For the nuns at Kew

⁵³ Ibid., art. 89(e).

⁵⁴ Field, ed., art. 8 (p.51).

⁵⁵ See Appendix D: The Horaria of the Participating Communities and Appendix E: The Psalter Schemata.

⁵⁶ Sr Paula Moroney, email, May 30, 2014.

Carmel, wishing to continue their Latin tradition on Sundays, this presented a problem. Sr Paula explains:

We decided to keep the Latin tones for Sundays and Solemnities, but the Psalms [in the revised Office] do not all accord with the breviary. Therefore we choose from the given Psalms [in the *Breviarium Romanum*] but use only three Psalms (no canticle) and the list goes up on the Liturgy Board with the matching antiphons.⁵⁷

The monks at New Norcia have excised Terce from their Horarium and expanded the original one-week Schema B to cover a two-week period. Among the other significant changes are the allocation of the psalms for Vigils across two weeks, with those for the first nocturn being allocated to weeks 1 and 3 and those for the second being allocated to weeks 2 and 4; the splitting of the psalms for Lauds across a two-week cycle; and the allocation of the psalms originally prescribed for Terce to weeks 1 and 3 of Sext and those for Sext being allocated to weeks 2 and 4. With the exception of Saturdays, when Compline is replaced by the Vigils of Sunday, the psalms for Compline are the same for each evening. Finally, the Invitatory Psalm is identical to that given in the original Schema B.

With the exception of Prime, now excised from both the Roman and monastic Offices, the monks at Tarrawarra Abbey adhere to the traditional monastic Horarium using a modified version of the Cistercian Schema B. This is perhaps not altogether surprising. It bears a striking similarity to Schema D in the TLHM which, as it happens, was devised by Chrysogonus Waddell,⁵⁸ their Cistercian confrere from Gethsemani Abbey, Kentucky. Although there are some differences between Schema B and their own, there are many points of congruity. These include an identical listing and order of the Invitatory and Compline psalms; almost identical psalms for Vigils; and very similar listing and order of the psalms

⁵⁷ Ibid.

⁵⁸ See TLHM, vii.

for Lauds and Vespers. The distribution of the psalms for the three Little Hours, however, is more divergent than congruent.

Even before the publication of the TLHM, the community at Pennant Hills (now Jamberoo Abbey) had adopted a modified version of Schema C. But it was not a simple process. Sr Elizabeth provides unique insights into just how fluid and complex such matters can be, even within the comparative tranquillity and stability of the monastic setting:

Two areas came to notice immediately: the option of choosing a different psalm schema from that in the RB and the option of replacing the three Little Hours with one or two. The Confederation actually provided the schemata that would make this transition peaceful. Four Psalm schemata were provided so that communities could make their own choice, provided that the 150 psalms of the Psalter were covered within two weeks.

Papers from the Confederation dealt with the implications of changing the schema for the psalms. The relative advantages of each schema were listed. Scheyern Abbey provided a thorough analysis of their background reasons for every part of their choice, so that we could see immediately that our own particular preferences and needs would best be met by adopting this. We also preferred a two-week cycle so that priority could be given to prayerfulness rather than to quantity. In the same way, and as part of the overall choice, we voted for replacing the three Little Hours with a single Middle Hour. There were good reasons: We weren't having the Little Hours at the right time—Terce was usually straight after Mass and None was joined to Vespers—and we could not manage to assemble in the Church for three separate Offices at the time appropriate for each, because of our work and because of our need to care for our sick and elderly.

It was February 1973 when these major changes were initiated i.e. the Scheyern psalm schema and the Middle Hour replacing the three. It had a very beautiful and appropriate beginning, as Sr Moira [Bradshaw] had composed new antiphons for every ferial Office and we had seven booklets for each complete Liturgical day. This was without doubt for each and every one of us the biggest experience of change in the Liturgy. Sr Moira embodied a spirit of quiet enthusiasm and devotedness and her part in the whole changeover was pivotal, because the older community had confidence in her judgement.

The new Office did not end with the booklet, of course. Feasts and Solemnities were covered by the weekly liturgy sheet giving texts and directions for any Common or Proper Office that would occur during the week. Sr Moira was in a state of constant production, and she had only one request for the Committee: give me the words that you want and I will do the music.⁵⁹

⁵⁹ Funder.

Clearly, much had been achieved under the leadership of Mother Mildred Potts (1945–1968) and her successor Mother Placid Wilson (1968–1980). Under the leadership of Mother Benedicta Philips (1980–2006), however, further changes were afoot. Having entered the monastery in 1976, she was elected Prioress in 1980 and, with the elevation of the monastery to an abbey in the Subiaco Congregation, the Chapter chose her as the first Abbess in November, 1982.⁶⁰ According to Sr Hildegard Ryan, OSB, now First Organist at Jamberoo Abbey, Mother Benedicta's election "was one of those Holy Spirit elections. It was a breath of fresh air, after the Vatican Council; it was a real happening."⁶¹ The Council's spirit of *aggiornamento* had found a new voice in Mother Benedicta. Determined to be better informed on how other monastic communities had implemented the Council's liturgical reforms, she wasted no time in embarking upon an overseas study tour with Sr Elizabeth:

She went to 58 monasteries in Europe, North America and South America and she sat down with 'wisdom' people and learnt from them and she brought back a suitcase full of timetables, all that kind of thing ... how they do the Office ... Mother Benedicta re-introduced Terce, Middle Hour and None, and it was wonderful ... They'd been put aside at the time of the Council.⁶²

These Little Hours continued to be observed until 2006 when, shortly after Mother Benedicta's death, the then newly elected Abbess, Mother Mary Barnes, decided that Terce and None should again be dropped:

One of the first things she did was what the EBC [English Benedictine Congregation] do, which was to combine the psalms into Middle Hour. Now, I know why the EBC does that ... dominated by men and they have schools. That's why they can't do Terce and None!⁶³

⁶⁰ "Death of Mother Abbess Benedicta", Order of Saint Benedict <http://www.osb.org/new/2006-2010/0603new.html> (accessed 21/01/2014).

⁶¹ Sr Hildegard Ryan, interview, Jamberoo Abbey, June 8, 2013.

⁶² Ibid.

⁶³ Ibid.



Sr Hildegard Ryan, OSB (June 8, 2013)

The matter of the Horarium, and thus the schema, continue to be somewhat fluid. In 2014, the community went back to having all three Little Hours. Sr Elizabeth is philosophical: “There is always a sound reason at the time for these changes. The composition and the responsibilities of the community do vary considerably from time to time.”⁶⁴ Sr Hildegard is more expansive:

We pray these Hours [Terce and None] together in the Community Room. The reason for this is that we can come from our work departments. Most of the sisters who work in the craft department or the kitchen wear Jeans and blouses, adding an apron over the jeans or over the habit. It means we don’t have to waste time getting formally dressed and going to the Church, then changing again. Mother Benedicta Philips first saw this arrangement done in Cistercian Women’s communities in the U.S. [where] they work with cattle or in their candy factory, or growing crops. So, we’re allowed ten minutes for morning tea after Terce, and then we must report back to work departments. We are forbidden to wear jeans, or work gear in the Church, naturally. Only the monastic habit may be worn in the Church.⁶⁵

⁶⁴ Elizabeth Funder, "Our Present Schema: How we came to choose it and how we adapted it", Jamberoo Abbey, Jamberoo, 2014.

⁶⁵ Sr Hildegard Ryan, email, August 23, 2016.

Both versions of Jamberoo's schema, given in the appendix as C1 and C2, have retained several key elements of the original. Of note are the two-week cycle, the order of the Invitatory Psalms and, with the exception of Saturday and Sunday, most of the original order for Compline. Many of the psalms for Vigils have been retained in their original order; some have been moved to other Hours. Whereas the psalms for Lauds differ between Weeks 1 and 2 in the original schema, at Jamberoo Abbey, the psalms for Week 1 are identical to those of Week 2, with the psalms being taken mainly from Lauds of both weeks of the original schema. A similar principle is to be found in Vespers, with identical psalms for Weeks 1 and 2, the psalms being an abridged amalgam of the original two-week groupings.

3.6 The Matter of 'Unsuitable' Psalms

With the exception of the Carmelite community, those psalms which were deemed unsuitable because of their 'imprecatory character', namely psalms 57, 82 and 108, have been accommodated, to an extent at least, in the schemata of the participating communities. The monks at Tarrawarra include psalms 57 and 82; the monks at New Norcia have retained all three. For Fr Bernard Rooney, OSB, former Abbot of New Norcia, there is good reason for their retention:

We've managed to integrate the cursing [psalms] into our singing because we think God had them there and [there's] no reason why we can't sing them. There was a time when we decided to cut out the 'cursing verses', but then we brought them back in again, because the last Abbot who was here, my successor, Fr Placid Spearritt, didn't believe in cutting them out; he wanted to keep them. So we went back to those psalms, those verses.⁶⁶

For the sisters at Jamberoo Abbey, it has been a vexed issue, to say the least, as Sr Hildegard recalls:

⁶⁶ Fr Bernard Rooney, interview, New Norcia Abbey, March 9, 2013.

It's a great, great debate that's gone on for years and years. We had them out, then we had them in, then we had them out and we had a visitation and they said, 'What are all those bits taken out for?'

Bashing the babies ... How do you explain to visitors in the visitors' chapel what that means? It's ridiculous.⁶⁷

Visitation or not, the sisters have, to some extent, had their way, with psalms 57 and 82 being excised from their schema entirely and Psalm 108 being reserved for Vigils. Particular 'cursing verses' from other psalms are omitted when chanting the Office; in those instances they are given in italics within the service booklets, indicating that they are to be passed over while at the same time allowing an opportunity for those so inclined to ponder them in silence at the conclusion of the Psalm.

Perhaps these 'unsuitable' psalms had been a matter of quite some concern for many in monastic communities prior to Vatican II; others, less fluent in Latin, may well have rendered such psalms in blissful ignorance. There can be no doubt that the introduction of the vernacular put an end to that.

3.7 Transitioning to the Vernacular: Implications for the Psalter

The evolution of the Psalter prior to 1960 is beyond the scope of this dissertation. Nevertheless, of the various Latin Psalters which the Roman Church has used over the centuries, mention must be made of four that are, to a greater or lesser extent, relevant to this discussion: the *Psalterium Romanum*, the *Psalterium Gallicanum*, the *Psalterium Vaticanum* of 1945, and the *Versio Nova Vulgata* of 1969. The *Psalterium Romanum* was used in the *Missale Romanum* and the *Graduale Romanum*. The *Psalterium Gallicanum* was used in the *Breviarium Romanum* and the *Antiphonale Romanum*; it was this translation that continued to

⁶⁷ Sr Hildegard Ryan, interview.

be used up to and including the publication of the *Liturgia Horarum (editio typica)* of 1971. Although the use of *Psalterium Vaticanum* was initially encouraged, it found little acceptance in monastic communities if for no other reason than it sat awkwardly within the long and deeply embedded tradition of the *Psalterium Gallicum* used in Gregorian chant. The *Liturgia Horarum (editio typica altera)*, the first volume of which appeared in 1985, uses the *Versio Nova Vulgata*. More often than not, this translation differs little from the *Psalterium Gallicanum*, thus presenting few difficulties for those who would wish to continue to render the revised Roman Office in Latin.

Particular elements of the Office, as with the Mass, are invariable and would thus have been very familiar to those in monastic communities in particular. Accordingly, we can assume that even those who were far from fluent in Latin would have had some understanding of the underlying meaning of many of the frequently recurring texts. This would be particularly so with regard to the versicles, the responsories, much of the hymnody, and the evangelical canticles. But if the Psalter was to be rendered in total accord with Benedict's solicitation, that is to have their minds in harmony with their voices, then an understanding that was at best superficial would present a major impediment.

Mindful of this impediment, the first of the major reforms of Vatican II pertained to the liturgy and, within that, the use of the vernacular in the Liturgy of the Hours:

In accordance with the centuries-old tradition of the Latin rite, the Latin language is to be retained by clerics in the divine office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the office properly.⁶⁸

⁶⁸ SC, art. 101.1.

The competent superior has the power to grant the use of the vernacular in the celebration of the divine office, even in choir, to nuns and members of institutes dedicated to acquiring perfection, both men who are not clerics and women.⁶⁹

For many, including those within monastic communities, this pronouncement was greeted with enthusiasm and keen anticipation but, given these caveats, the process would be less than straightforward. The matter was progressed, however, with the promulgation in November, 1965 of the Instruction *In edicendis normis*.⁷⁰ In the questionnaire circulated at the Cistercians' General Chapter of 1967, it emerged that of the 5000 respondents "642 wanted the generalised use of the vernacular for the Divine Office, 137 wanted partial use, and expressed a desire to retain the Latin."⁷¹ But there was no holding back the Cistercians at Tarrawarra. Matters were well in train within the year, as Fr Michael Casey, OCSO recalls:

The first thing that happened was in June, 1968 ... we went to Compline in English, the advantage of that being that Compline was every day the same, so it didn't need a whole collection of books, just a single booklet which, after a short time, was unnecessary because the psalms were memorised. But, from then on, at a fairly steady rate which, in retrospect seems quite abrupt and quick, but at the time seemed just normal because everything was rapidly changing in those days.⁷²

The former abbot of Tarrawarra, Fr David Tomlins, OCSO provides considerably more detail with regard to both the process and the content:

It would have been left to each of the communities according to the timetable that they chose themselves, which basically meant the abbot in consultation with his liturgy committee, but with the community to a certain extent. Our community changed from Latin to the vernacular as soon as it was possible, and it was made possible very quickly by the fact that the community in Kentucky–Gethsemani–had a very good liturgist and he was producing all of the material in English and the community at Kentucky offered, to all of the English-speaking communities of the world, the material if they wanted it. It was something that we accepted immediately with great gratitude and it enabled us to move directly into the vernacular liturgy, both Mass and all of the Offices. That was around about the end of '68 ... at the latest we would have moved into that, because I remember it was the year Michael [Casey] and I were ordained, in the middle of '68. In early '68, I had hepatitis and was living in isolation and I was given the care of all this 'stuff' as it poured in, in the mail from

⁶⁹ Ibid., art. 101.2.

⁷⁰ EN, art. 2, 19, 20.

⁷¹ Dubois, 283.

⁷² Fr Michael Casey, interview, Tarrawarra Abbey, October 10, 2012.

America, sorting it into bundles and then we had the Psalter, the Grail Psalter, which was coming in that form also, bound and the rest of it—the hymns, the antiphons and so forth—appropriately dealt with. So it was 1968 that we would have implemented that, I think.⁷³

Progress was somewhat more measured at New Norcia, as Fr David Barry recounts:

The downside was that when we adopted English for the Office on Ash Wednesday 1968, there was practically no music available for the Offices. Fr Eladio [Ros] did arrange a setting of Compline in English with music for use on Sundays and solemnities. All other Offices were recited, and we did not begin singing English Vesper [*sic*], and then only on the major solemnities until about 1975. We prepared English Vespers for each day of a very important symposium in 1980, and were so encouraged by the result that we soon returned to sung Vespers each day, with hymn, short responsory and Magnificat (usually with its antiphon also) in Latin, which is still our practice. In the later 1980s, sung Lauds all in English was introduced, as well as sung Midday Prayer each day, with parts of Sunday Vigils (celebrated on Saturday nights in place of Compline) also sung.⁷⁴

From Sr Elizabeth's account of the liturgical reform at Pennant Hills, it would appear that by 1973 their Office was rendered almost entirely in English. When asked about the process of vernacularisation and whether, apart from the Ordinary of the Mass, the *Pater Noster* and the particular Marian anthems, the nuns would ever consider including more Latin in their liturgies, Sr Hildegard is unequivocal:

No! They're most adamant about it. There's no Latin for the simple reason that people don't have Latin as a language and in the times past, we had Choir nuns and lay sisters, and the lay sisters didn't have an education, so they didn't have Latin, so they did the work. The Choir nuns had to have an education, a dowry, and they were taught Latin. Most of them probably came with Latin ... they knew what they were saying.⁷⁵

From this it is clear that, for many of the younger nuns, the wider use of Latin in their liturgies would indeed have constituted "a grave obstacle to their praying the office properly."⁷⁶ It was against this background, therefore, and after "many, many, many

⁷³ Fr David Tomlins, interview, Tarrawarra Abbey, October 9, 2012.

⁷⁴ Fr David Barry, written statement to the author, March 9, 2013.

⁷⁵ Sr Hildegard Ryan, interview.

⁷⁶ SC, art. 101.1.

community meetings over it,”⁷⁷ that the decision was made to adopt the vernacular. But this was not simply a matter of accommodating the sisters:

Pope Paul VI spoke of Benedictines being the connecting cord between humanity and God and be who you are and bring the people into your prayer, and that’s what we’ve tried to do here by the way we have our church structured, and the way we do our liturgy, and the way we do our Mass. Now to introduce Latin, you’re immediately excluding people and that’s why, on the whole, the nuns would be very angry about it.⁷⁸

Sr Veronica Chandler, OSB, who was solemnly professed in 1999, is somewhat less emphatic when it comes to the use of Latin:

I don’t mind the Latin, but I don’t want more Latin. I suppose the Latin has a certain quality of its own that was lost in the English. The older sisters used to always talk about the Latin. [Sr] Marguerite, who has since passed [on], said she didn’t understand a word of Latin, but she had a gift for pronunciation, for pronouncing it exactly right and she’d get up and they’d read things in Latin, and she could manage it very well.⁷⁹

Although Sr Veronica’s experience parallels that of Sr Marguerite, her response is far more in keeping with the kind of flexibility permitted under the reforms of Vatican II as far as the use of the vernacular in the Divine Office is concerned:

I like the sound of the Latin but I don’t know what I’m singing. I like to know. There is a cognitive element of contemplation and meditation in the singing and if you don’t quite know what the words are, it’s a bit ‘strange’.⁸⁰

As with the distribution of the psalms, the possibility of their being rendered in the vernacular, tantalising though it was, made for multifarious difficulties. As far as the text was concerned, however, there was never any question that the Grail translations, in their various iterations,

⁷⁷ Sr Hildegard Ryan, interview.

⁷⁸ Ibid. Here, Sr Hildegard is probably referring to the address given by Paul VI to the meeting of the Benedictine monks and nuns in Rome on October 1, 1973. See Paul VI, Address to Benedictine monks and nuns meeting in Rome (excerpt on liturgy and monastic spirituality) (October 1, 1973), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

⁷⁹ Sr Veronica Chandler, interview, Jamberoo Abbey, June 8, 2013.

⁸⁰ Ibid.

would be the preferred option for much of the English-speaking world.⁸¹ The first edition was published in 1963. It was based on the principles of literary fidelity and rhythmic structure of the poetry, as espoused in the *Bible de Jerusalem* of 1955: “This allowed them to be sung on the basis of the analogy which exists between the Hebrew rhythm and that of our modern language.”⁸² Fortuitously, the editors would, in time, find themselves in total accord with Rome with the promulgation in 2001 of *Liturgiam authenticam*, the Fifth Instruction for the implementation of SC:

For this reason, the texts should be translated in a manner that is suitable for being set to music. Still, in preparing the musical accompaniment, full account must be taken of the authority of the text itself.”⁸³

In 1983, an inclusive language version was produced. Its aim was “to widen the application of the words like *men, man, sons of men, brothers, fathers, mortal men*, etc., so that women did not feel excluded.”⁸⁴

3.8 The Psalter and the Participating Communities

Each of the participating communities has adopted *The Grail* as the basis for its psalmody. The community at Kew Carmel use the Grail edition of 1966 as given in *The Liturgy of the Hours* of 1974; the other communities have each made their own adaptations of the inclusive language edition. The New Norcia community produced its own Psalter in 2001, based on the 1986 GIA publication.⁸⁵ This also includes canticles from the Old and New Testaments, a number of hymns, their schema for the distribution of the psalms and the canticles, and a comprehensive index.

⁸¹ For an account of the various editions of *The Grail* within the context of Vatican II, see Paul Inwood, "The Revised Grail Psalter," *Music and Liturgy* 40, no. 3 (2015): 35-42.

⁸² The Grail, ed. *The Psalms: An Inclusive Language Version Based on the Grail Translation from the Hebrew* (Chicago: GIA Publications, Inc., 2000), v.

⁸³ LA, art. 60.

⁸⁴ The Grail, ed., vi.

⁸⁵ "The New Norcia Psalter", New Norcia Abbey, New Norcia, Western Australia, 2001.

The Tarrawarra community was just as industrious. According to Fr David, the Grail translation of 1963 was their first vernacular Psalter:

That was our first vernacular Psalter and we're still using the Grail Psalter but we have re-done it a couple of times ... ten years or so ago, we printed our own version, using the latest [version] ... we were trying to achieve [a] more inclusive language. But we worked through it and we 'fiddled' it a little bit ourselves; we got permission from the Grail people and so forth. Sometimes it was God, God, God! God all the time; there was just too much of avoiding 'He', so we did 'fiddle' a few things there, and there was one psalm about how good it is for brothers to live in unity. We stuck with 'brothers' because it's just so, so, so traditional down through the ages. ... For a coenobitic community, it's got its resonances.⁸⁶

Br Bernard Redden, OCSO was intimately involved in the process and although the timeline is somewhat in dispute, there is broad agreement concerning the language. Importantly, it was a process driven by the whole community:

We did [the Psalter] about fifteen years ago or more now. I was involved in that. The old Psalter was a smaller volume that needed replacing. So we talked about it in community and then a group of us worked on it and we chose the Grail version. I think it had been bought by GIA at that stage in the States and it had been influenced, anyway, by some American idiom, and as we read through it, there were expressions and words that just jarred on our Australian ear. ... There weren't a lot, but there were a number of words and things [expression] which we changed.⁸⁷

There was, moreover, little if any recourse to earlier Latin translations. According to Fr David, they "didn't go back to the Latin at all. ... Michael [Casey] probably contributed a few things that he went back to—Latin or whatever—but, no, basically it was the Grail revisions."⁸⁸ Thus, it must be admitted, their *modus operandi* was not entirely in keeping with that of Rome:

It is not permissible that the translations be produced from other translations already made into other languages; rather, the new translations must be made directly from the original texts, namely ... the Hebrew, Aramaic, or Greek, as the case may be, as regards the texts of Sacred Scripture.⁸⁹

⁸⁶ Fr David Tomlins, interview.

⁸⁷ Br Bernard Redden, interview, Tarrawarra Abbey, October 10, 2012. "The Psalter", Tarrawarra Abbey, Yarra Glen, Victoria, 1997.

⁸⁸ Fr David Tomlins, interview.

⁸⁹ LA, art. 24.

Having settled on the text, there was still the unresolved issue of ‘pointing’; these communities had, for decades, chanted from pointed and in some cases also ‘bolded’ Latin Psalters. In this respect, the 1966 edition of the Grail was something of a breakthrough inasmuch as it was pointed throughout to facilitate communal recitation or chanting of the Psalter. But not content with this or subsequent editions, Fr David at New Norcia, during the process of producing the community’s own Psalter, set about the onerous task of pointing it:

I put them all in; I put them all in. And, of course, sometimes it was a matter of knowing that the same word would have the same accent in the same place almost infallibly throughout ... So I was able to do a lot of ‘Find and Replace’. But you’ve got to do such careful proof reading. ... So, there are a number of mistakes. To do something like that, I don’t think I’d try again, not at my age!⁹⁰

One might be forgiven for asking why this was considered so necessary. Here, Fr David is quite adamant:

The [earlier] singing version had them, but the inclusive version didn’t have them and, if you’re going to sing together, you’ve got to have something like that and I’m still trying to get some of the message home [to the monks]. Otherwise, people are accenting, stressing things that ... and to do it as a community, you’ve got to sacrifice something.⁹¹

The monks at Tarrawarra clearly concur; their Psalter is pointed throughout. For the most part, the nuns at Jamberoo Abbey have also adopted the practice although some booklets have yet to be pointed. For the nuns at Kew Carmel, this is not an issue; the 1966 edition of the Psalter as given in *The Liturgy of the Hours* is pointed throughout.

For the Benedictine nuns at Pennant Hills, the issue appears to have been resolved quite serendipitously, as Sr Elizabeth recalls:

One of the first moves of the Liturgy Committee was to visit Fr Ron Harden, Choirmaster at St Mary’s Cathedral and ask for his suggestions [regarding] the process of using English in the Divine Office and the Mass. ... When asked about

⁹⁰ Fr David Barry, interview.

⁹¹ Ibid.

different versions of the Psalter in English, he pointed out that the singing version of the Grail Psalter is the only edition and translation that enables a number of people to keep together in reciting or singing as the accented syllables are clearly marked. This was an enormous help, and soon after this visit a whole batch of these arrived for the community, a gift from Mrs Gillen, [Sr] Teresa's mother. But it was a little while before we could begin to implement any changes because everything involved educating the community, both in attitude and practice.⁹²

3.9 Chanting the Psalter

In making the transition to the vernacular, monastic musicians soon discovered that the traditional Gregorian melodic formulae were mostly quite unsuited to vernacular adaptation, however carefully considered and skilfully executed such attempts may have been. There is no better or more controversial example of the complexity of the issues than that of the psalm tones used in the Divine Office. As early as 1966, Percy Jones was well aware of the pitfalls:

It is generally desirable to *adapt* [italics mine] these traditional psalm tones if it is possible. They have a history of at least two and a half thousand years; they were associated with the Psalter in its compilation, they were sung by our Lord and his apostles, they have formed the core of Christian prayer and worship since the foundation of the Church. We cannot lightly cast aside such a heritage. And who will presume to replace them? Musically it is difficult to see how they can be bettered.⁹³

Dr Jones, skilled composer that he was, did not himself 'presume' to compose new psalm tones. Rather, as an appendix to this publication, he ventured "to offer a set of psalm tones", adapted from the Gregorian models, conceding all the while that "there may well be better ones."⁹⁴ In 2009, more than forty years on, Anthony Ruff, OSB, having re-visited these very same issues, suggested that *adapting* Gregorian melodies was "the best solution for Gregorian Psalmody in English."⁹⁵ In acknowledging the significant difficulties such an approach presented so far as performance was concerned, however, he advised that "we should reserve this approach for rehearsed choirs ... and employ another approach when the entire congregation is to chant the English psalm text (for example at the Liturgy of the

⁹² Funder, "The Changes in Our Liturgy Over the Years Since 1967".

⁹³ Jones, *English in the Liturgy: Some Aesthetic and Practical Problems*, 120.

⁹⁴ *Ibid.*, 124.

⁹⁵ Anthony Ruff, "Gregorian Psalm Tones with English Texts?," *Custos* 2, (2009): 7.

Hours).”⁹⁶ For Ruff, this last approach, like so many others before and since, was to compose new melodies or psalm tones. Nevertheless, this solution was not without reservation:

I suspect that many people, after heroically trying in the various ways to adapt and simplify the Gregorian tones, along with the attendant difficulties, would heave a sigh of relief when given a St Meinrad tone. It simply works. ... The biggest drawback, of course, is that the melodies, however much they are inspired by the modality of the Gregorian tones, are not the Gregorian tones.⁹⁷

Theory espoused is one thing; theory enacted is quite another. Who would ‘presume’ to compose altogether *new* tones? Sr Hildegard, not without a touch of irony, recounts the following snippet from the Stanbrook Abbey grapevine:

One day at Stanbrook, the Abbess announced that ‘Vespers today would be in English’. I think it was Hildelith Cumming, the composer of that *Music Supplement* one and two, who said, ‘Where’s the music coming from?’ ... The Abbess wasn’t musical. You can’t just say, ‘Today, we’ll have Vespers in English.’!⁹⁸

Undeterred, the sisters at Stanbrook set about the task with considerable verve, publishing their highly regarded *Music Supplement* in 1971.⁹⁹ In addition to a set of original psalm tones, it contained melodies for the antiphons and responses also based on the eight Gregorian modes and, “with the exception of a few adaptations from the plainsong, [were] original compositions.”¹⁰⁰ In just a few short years, however, the work had undergone a total revision at the hands of the indefatigable Dame Hildelith Cumming, OSB (1909–1991), the only immediately recognisable features from the earlier edition being the overall format and the retention of the ‘original’ psalm tones. Even here, however, certain refinements had been made. Some changes were slight, such as, for example, the alteration to Mode 5(a) by just a single note. The most significant change was the addition of a number of new tones within

⁹⁶ Ibid., 7-8.

⁹⁷ Ibid., 9. The St Meinrad tones come from Saint Meinrad Archabbey, Indiana.

⁹⁸ Sr Hildegard Ryan, interview.

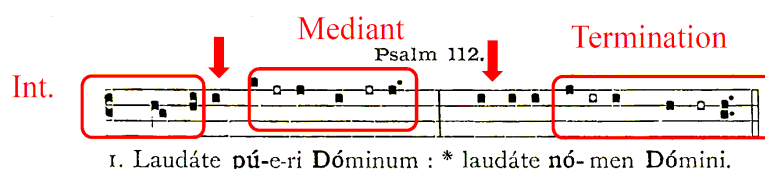
⁹⁹ Benedictines of Stanbrook Abbey, ed. *Music Supplement to 'The Prayer of the Church': Evening Prayer for all Sundays and Solemnities* (Worcester: Stanbrook Abbey Liturgical Secretariat, 1971). For an overview of the role of Stanbrook Abbey in liturgical reform see Margaret Truran and Raphael Foster, "Stanbrook and Vatican II: The Seeds and their Flowering," *Panel of Monastic Musicians Newsletter*, no. 19 (2005): 18-23.

¹⁰⁰ Benedictines of Stanbrook Abbey, ed., iv.

each mode, with the four-cell varieties being intended for the Gospel canticles. Despite such interventions, the approach to the task at hand remained largely unchanged, Dame Hildelith advising that

Many of the melodies are original compositions; many have been drawn from the familiar plainsong, especially in the offices of the major feasts, and tradition has these carried down the centuries, hallowing them with the prayers of generation after generation.¹⁰¹

The structure of the tones is inextricably linked to the structure of the texts. Hence, the Gregorian tones (or modes) consist of two overarching elements or cells, with each corresponding to the two hemistichs of each verse within the psalm (Ex. 3.1). An additional clause or extended text within a verse—that is a flex which in some editions is indicated by a dagger—is accommodated within the Gregorian tone by means of a flex which is placed before the mediant cadence. This practice, together with the various possible terminations for each of the tones within the Gregorian system, makes for considerable complexity and therefore difficulties, particularly for those less musically inclined.



Ex. 3.1: Mode 7 (with ‘c’ termination). Arrows indicate the tenor or reciting note.

With the introduction of the vernacular and the flurry of activity amongst monastic musicians keen to develop a musical language which could more easily be acquired and used within their particular communities, the matter of how best to address the flex was somewhat problematic. In this respect, several discrete approaches emerged. The first and certainly the most expedient was the removal of the flex altogether, the tack adopted by Dame Hildelith at Stanbrook Abbey: “The treatment of the flexes is simple ... Normally, a brief pause is made

¹⁰¹ Hildelith Cumming, ed. *Music for Evening Prayer for Sundays, Holy Days & Feasts of the Lord* (London: Collins Liturgical Publications for the Benedictine Nuns of Stanbrook Abbey, 1978), 6.

on the reciting note: there are no extra altered notes, unlike other systems of psalmody.”¹⁰² This approach has the added advantage of greater flexibility with regard to the placement of the flex within a particular verse where, for Hildelith, “the text makes better sense or is heightened in meaning if the flex is placed in the second half.”¹⁰³ The second approach, that of retaining the flex, has been adopted by a number of composers from the monastic tradition, including Anthony Gregory Murray, OSB (1905–1992), Chrysogonus Waddell, OCSO (1930–2008), and Stephen List, OCSO (1932–2001). Unlike the Gregorian tones, the flex is placed before the two primary cells. Structurally, a third approach has emerged, whereby the two verses of a stanza are each allotted a cell, thus making for a four-cell tone. There are examples of this approach by Waddell, Murray and Laurence Bevenot, OSB (1901–1990).

Before considering the implications for the participating communities, mention must be made of three time-honoured traditions pertaining to how the Psalter is to be rendered, whether chanted or recited. The first, *in directum*, is prescribed by Benedict for the first psalm for Lauds and those for Compline;¹⁰⁴ the psalm is rendered straight through, by all present, or antiphonally, or by an individual, without antiphon. The responsorial form is most often used for the first psalm at Vigils or, where it is the first Office for the day, Lauds. Here, the psalm is framed by an antiphon, chanted by the cantor and repeated by the choir, with the various stanzas then chanted by the cantor or schola. On occasion, the antiphon is also repeated between each stanza. It is the antiphonal form, however, that is most often used. The psalm is framed by an antiphon with the verses or, depending on structure, the stanzas chanted alternately from one side of the choir to the other. While all three practices were encountered over the course of this research, the first is not considered within this thesis as these psalms were mostly recited and thus had no direct musical import.

¹⁰² Ibid., 11.

¹⁰³ Ibid.

¹⁰⁴ RB, chap. 12, p. 23; chap. 17, p. 26.

Antiphonal psalmody is, by its very nature, contingent upon the liturgical setting or environment. Thus, the ‘choir’ is integral to both the cathedral and monastic architectural traditions which, in turn, accounts for its prominence in the churches and oratories of our participating communities. In this respect, it is noteworthy that at Tarrawarra Abbey there is no distinction between the choir stalls allocated to the monks and those set aside for visitors. Although the distinction is somewhat more pronounced in the oratory at New Norcia and even more so at Jamberoo Abbey, the seating is such that active participation by the visitor is not only possible but enticing. The nuns at Kew Carmel, in keeping with their history of enclosure, chant their Office from the relative seclusion of the dedicated stalls in the oratory, located adjacent to the sanctuary and not in view of the congregation.¹⁰⁵

3.10 Chanting the Psalter: The Participating Communities

The Benedictines at New Norcia quickly adopted the Stanbrook Psalm tones and thus the two-cell model for chanting the Psalter. This practice continues to the present day for most of the Hours, the exceptions being Vigils and Afternoon Prayer; these are recited throughout. Given the ready availability of these tones, two examples will suffice at this point. The first comes from Midday Prayer on Friday of Week 3 (as for Week 1) of the Psalter. Here, three sections of Psalm 119 (118), designated as Resh, Shin and Tau respectively, were chanted unaccompanied to the first tone in Mode 3 (Ex. 3.2).¹⁰⁶



Ex. 3.2: Tone 3a (Stanbrook Abbey)

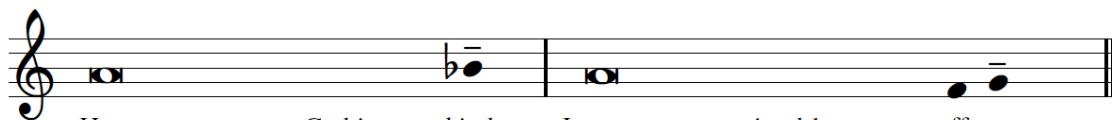
¹⁰⁵ For more detail regarding these spaces, see Appendix B and, within Chapter 9, “Liturgical Re-orientation”.

¹⁰⁶ Fieldwork recording: Midday Prayer, Friday, November 7, 2014; tone reproduced from the Stanbrook Abbey tonary.

The second example, shown here with text underlay, is taken from Lauds of the following morning where Psalm 51 (50) was chanted to the first tone in Mode 1 (Ex. 3.3a and Ex. 3.3b).¹⁰⁷ It was rendered to a simple organ accompaniment utilising block chords within the Dorian mode. In keeping with tradition, both psalms were chanted antiphonally.



Ex. 3.3a: Tone 1a (Stanbrook Abbey)



Have mercy on me, God in your kindness. In your compassion blot out my off-ence.

Ex. 3.3b: Psalm 51(50) with Text Underlay

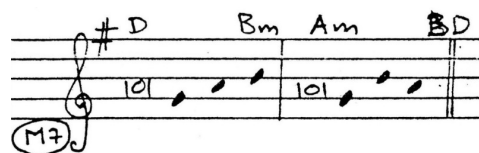
The sisters at Jamberoo Abbey have also adopted the two-cell model with the tones coming from a wide variety of sources. Among the most frequently used are those from Stanbrook Abbey, Tarrawarra Abbey, their own Sr Hildegard, Vernon Griffiths (1904–1985) and Anthony Gregory Murray, whom Hildegard describes as “a brilliant, brilliant monastic musician. ... Anything of Gregory Murray is brilliant because he was a master of the modal system”¹⁰⁸ In adopting Murray’s tones, the community has decided to omit the flex, thus adhering, for all intents and purposes, to the Stanbrook model. Thanks to the late Mother Benedicta, chants based on those from the Eastern Orthodox tradition also find a place, with two psalm tones, known as Greek 1 and Greek 6 respectively, being frequently chanted. According to Sr Hildegard, Benedicta had heard these during her travels shortly after her election in November, 1982. “Mother Benedicta heard them sung by the Greek Orthodox choir,” explains Sr Hildegard. “They were singing the *Liturgy of St John Chrysostom* as

¹⁰⁷ Fieldwork recording: Lauds, Saturday, November 8, 2014; tone reproduced from the Stanbrook Abbey tonary. Text underlay transcribed by the author.

¹⁰⁸ Sr Hildegard Ryan, interview.

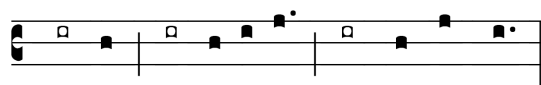
composed by Tchaikovsky.”¹⁰⁹ The sisters also draw upon the work of other ‘mainstream’ liturgical composers, most notably Lucien Deiss, an example of which is his *Biblical Hymns and Psalms*: “That came into the House after the Council,” Sr Hildegard explains, “and it’s been greatly used.”¹¹⁰

The rich diversity of the psalm tones used at Jamberoo Abbey can be seen from a selection the tones rendered over a period of less than 24 hours. At Vespers II on the Solemnity of the Sacred Heart, Psalm 111 (110) was chanted to Murray’s transposed tone in the Mixolydian mode (Ex. 3.4a).¹¹¹



Ex. 3.4a: Tone GM7 (Gregory Murray)

In keeping with the Stanbrook model, the flex in Murray’s original tone has been excised (Ex. 3.4b).¹¹² Hence, for verses 9 and 10, the ‘additional’ clauses were each chanted at Jamberoo Abbey on the first note in the first cell.



Ex. 3.4b: Tone GM7 (Gregory Murray)

For Vigils of the following morning, Psalm 81 (80) was chanted as the Invitatory Psalm. This was rendered responsorially, the chantress singing the stanzas and the community chanting the antiphon between each stanza. Psalm 105 (104) and psalms 143 (142) and 138 (137), each

¹⁰⁹ Ibid. While the tones chanted at Jamberoo do not appear to come directly from this work, they may well be based on the homophonic passages as, for example, in the fourth and seventh movements.

¹¹⁰ Sr Hildegard Ryan, interview.

¹¹¹ Fieldwork recording: Vespers II, Friday, June 7, 2013; tone reproduced with permission from the Jamberoo Abbey tonary.

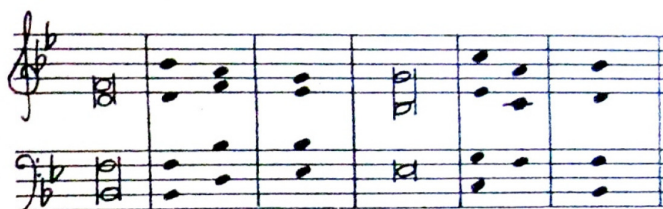
¹¹² Tone reproduced with permission from the Ealing Abbey tonary.

chanted antiphonally, formed the first and second nocturns respectively. All four psalms were chanted unaccompanied to the so-called Greek Tone (Gk1) in the Dorian mode thereby lending an atmosphere both serious and prayerful (Ex. 3.5).¹¹³

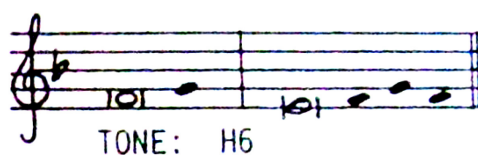


Ex. 3.5: Tone Gk1

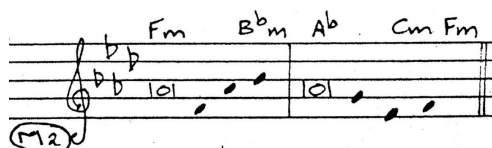
At Lauds, Psalm 47 (46) was chanted to Griffith's tone in the Hypomixolydian mode, transposed and harmonised in B flat Major (Ex. 3.6). At first, this may appear to be a six-cell construct; nevertheless, the overarching form is that of the two-cell model. Psalm 92 (91) was chanted to Sr Hildegard's setting in the Hypolydian mode (Ex. 3.7); Psalm 147 (146) was chanted to Murray's tone in the Hypodorian mode, transposed (Ex. 3.8).¹¹⁴



Ex. 3.6: Tone VG8a (Vernon Griffiths)



Ex. 3.7: Tone HR6 (Hildegard Ryan)

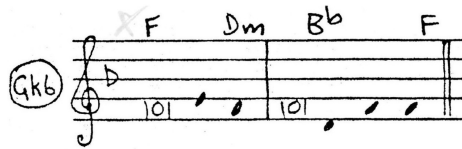


Ex. 3.8: Tone GM2 (Gregory Murray)

¹¹³ Fieldwork recording: Vigils, Saturday, June 8, 2013; tone reproduced from the Jamberoo Abbey tonary.

¹¹⁴ Fieldwork recording: Lauds, Saturday, June 8, 2013; Ex. 3.6 and Ex. 3.7 reproduced with permission from the order of service; Ex. 3.8 and Ex. 3.9 reproduced with permission from the Jamberoo Abbey tonary.

Finally, Psalm 139 (138), with the cursing verses passed over, was chanted at Midday Prayer to a tone in the Mixolydian mode, Gk6 (Ex. 3.9).¹¹⁵



Ex. 3.9: Tone Gk6

With the exception of Vigils, all psalms were rendered with organ accompaniment using simple block chords. They were mostly chanted antiphonally and, on occasion, were rendered in parts, a practice which, with the exception of Griffiths, appeared to have been freely improvised.

Examples of the three discrete psalm tone structures are to be found in the Tarrawarra Offices with many being the work of Chrysogonus Waddell:

We got a lot of our music from Gethsemani Abbey in the States, where Thomas Merton was [based]. Fr Chrysogonus was a great musician. ... He would have sent us the music, or the psalm tones. ... Gethsemani would have been based on the old eight psalm tones; there might be a slight modification here and there. ... That's the beauty of the Gethsemani stuff ...¹¹⁶

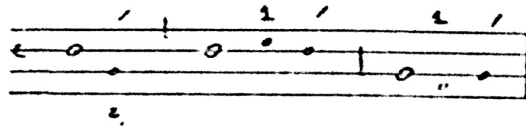
But Tarrawarra was not without its own creative force, as Fr Mark explains: “Actually, I think you’ll find that Stephen [List] would have composed up to 50 different psalm tones.”¹¹⁷ According to Fr Mark, much of List’s work is no longer used. Nevertheless, the tones for Ordinary Time and Advent are largely of his devising, while the Waddell tones are used for Lent and Easter. The settings of Lucien Deiss and Joseph Gelineau are also used from time to time.

¹¹⁵ Fieldwork recording: Midday Prayer, Saturday, June 8, 2013; tone reproduced with permission from the Jamberoo Abbey tonary.

¹¹⁶ Fr Mark Ryan, interview.

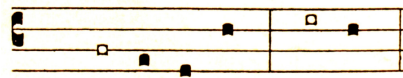
¹¹⁷ Ibid.

The first example, designated for Psalm 143 (142), is taken from Waddell's settings for the Lenten Season (Ex. 3.10).¹¹⁸ Cast in the Lydian mode, it contains a two-note flex to accommodate the additional clause in the first verse and other similarly constructed verses.



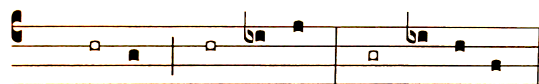
Ex. 3.10: Tone assigned to Psalm 143 (142) (Chrysogonus Waddell)

The tones for Ordinary Time, composed by List, are often somewhat more angular as can be seen from the next example (Ex. 3.11).¹¹⁹ It is also set in the Lydian mode but with a wider compass and more pointed contour than that of Waddell. It is here assigned to Psalm 136 (135) for Vespers of Wednesday.



Ex. 3.11: Tone assigned to Psalm 136 (135) (Stephen List)

The final examples for Tarrawarra are taken from Vespers of Tuesday. The first, in the Hypolydian mode, is assigned to Psalm 68 (67), with the numerous tripartite verses being accommodated over the entire construct (Ex. 3.12).¹²⁰



Ex. 3.12: Tone for Psalm 68 (67) (Stephen List)

¹¹⁸ Fieldwork recording: Lauds, Saturday, March 7, 2015; tone reproduced with permission from the order of service.

¹¹⁹ Fieldwork recording: Vespers, Wednesday, October 10, 2012; tone reproduced with permission from the order of service.

¹²⁰ Fieldwork recording: Vespers, Tuesday, October 9, 2012; tone reproduced with permission from the order of service.

The second is an excellent example of a four-cell tone (Ex. 3.13).¹²¹ It is assigned to Psalm 97 (96) in this Office where four of the eight stanzas contain just three clauses, thus requiring the third cell to be omitted when chanting these stanzas.



Ex. 3.13: Tone assigned to Psalm 97 (96) (Stephen List)

All four psalms in the foregoing examples were chanted antiphonally with a simple organ accompaniment based on block chords. Other than for Vigils and None, where all psalms are recited *in directum* for the most part, this is the usual practice for rendering the Psalter at Tarrawarra.

The Gelineau settings are not infrequently rendered by the nuns at Kew Carmel. Thus, for example, his setting of Psalm 24 (23) is set down as the Invitatory Psalm for Monday in Week 3 of their four-week schema;¹²² for Midday Prayer on both the Sunday and the Monday, his settings are used for all of the prescribed psalms.¹²³ During the course of this research, the Gregorian tradition was heard in all its glory at Vespers II of Sunday when Psalms 110 (109), 112 (111), and 113 (112) were chanted to time-honoured settings.¹²⁴ However, by far the majority of the tones chanted in their Offices are the work of Sr Paula, an accomplished organist and composer. When asked about her sources for inspiration and the compositional process, she responded:

There is so much variety in the word rhythm of the psalms and more so in the NT Canticles that I really did not take any single model. Gelineau has suggestions of many tones in his 150 psalms. But neither did I make any rulings for myself, as these suggest. At the time I suppose it was experimental and when I found what was workable then we kept that.

¹²¹ Ibid.

¹²² Fieldwork recording: Morning Praise, Monday, October 8, 2012.

¹²³ Fieldwork recordings: Midday Prayer, Sunday, October 7 and Monday, October 8, 2012.

¹²⁴ Fieldwork recording: Vespers II, Sunday, October 7, 2012.

There are so many details to sort out which we musicians do not consider when looking for inspiration. And when it comes you seize it. I always play with the words in my mind for quite a while before I am satisfied. But then you cannot get the notes out quickly enough. Next stage is the cooling off and after that maybe some revision and I tend to think the simple clear line works best though it must always fit the words comfortably.¹²⁵

Just a couple of days later, Sr Paula was more expansive:

I have been thinking and I am sure that the Gregorian modes have had considerable influence on the tones we use ... also Gelineau melodies often used more freely and also some of the more elaborate lines given in the Responsorial Psalm tones for Mass found in the *Christian Worship* book for example. In the end I suppose we are learning from each other all the time without being fully conscious of just how much. At the moment it is Mendelssohn's melody going around in my head as we are singing one of his settings, 'I will sing of your great mercies'. This is not for the Divine Office but it is a beautiful work for a special occasion.¹²⁶

Not content with composing one set of 'transferable' tones, Sr Paula has composed a new tone for most of the 150 psalms:

There is not much doubling of melodies for the psalms because the moods and the rhythms are quite individual. Only occasionally it happens because I tried to keep the flow as easy as possible to pick up.¹²⁷

Would pointing these tones, as is the practice at Stanbrook Abbey for example, assist in this regard? "At the beginning I saw that some monasteries pointed their psalm tones and we did that for a start," explained Sr Paula. "However I did not feel it was a great advantage so we no longer do so."¹²⁸

¹²⁵ Sr Paula Moroney, email, May 22, 2014.

¹²⁶ Sr Paula Moroney, email, May 24, 2014.

¹²⁷ Sr Paula Moroney, email, May 30, 2014.

¹²⁸ Sr Paula Moroney, email, May 22, 2014.



Sr Paula Moroney, OCDM (October 6, 2012)

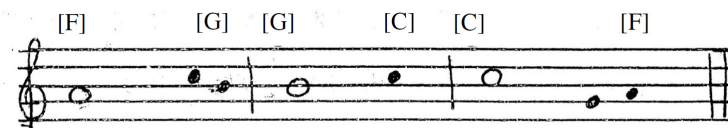
Two examples, both from Morning Praise on Monday in Ordinary Time, are typical of Sr Paula's compositional style. Both have the somewhat narrow compass of a fourth and, in this research, were rendered with organ accompaniment for the first couple of stanzas only. The first, composed for Psalm 84 (83), was harmonised in four block chords, all in the major (Ex. 3.14).¹²⁹



Ex. 3.14: Tone for Psalm 84 (83) (Paula Moroney)

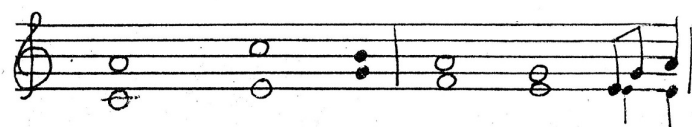
¹²⁹ Fieldwork recording: Morning Praise, Monday, October 8, 2012; tone reproduced with permission from the order of service.

The second example, assigned to Psalm 96 (95), traverses similar harmonic territory albeit a tone higher (Ex. 3.15).¹³⁰ In the Grail edition, this psalm is structured for the most part in stanzas of three lines. Hence, in this setting, a three-cell structure has been adopted. However, for verses 11 to 13, which are scanned in the two-line format, the middle cell is omitted. Given this structure, it is arguable that the middle cell is, in fact, a flex which has been inserted within the tone rather than before it. Both psalms were chanted antiphonally.



Ex. 3.15: Tone for Psalm 96 (95) (Paula Moroney)

The two settings for Evening Prayer of the same day, for psalms 123 (122) and 124 (123) respectively, are similar in style one to the next. Perhaps this is not altogether surprising, given that they are each designated in the Grail edition as pilgrimage songs. While both are notated in two voices, the lower voice was not chanted on this occasion. As with the earlier examples, the organ was used in the first couple of stanzas only. The first, in the Aeolian mode, has the wider compass of a sixth (Ex. 3.16); the second, in the Dorian mode, traverses a major third (Ex.3.17).¹³¹ As with Morning Praise, both psalms were chanted antiphonally.



Ex. 3.16: Tone for Psalm 123 (122) (Paula Moroney)

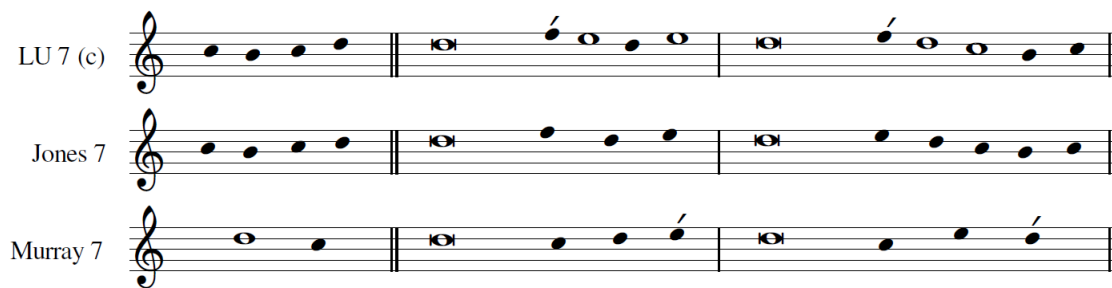


Ex. 3.17: Tone for Psalm 124 (123) (Paula Moroney)

¹³⁰ Ibid.

¹³¹ Fieldwork recordings: Evening Prayer, Monday, October 8, 2012; tones reproduced with permission from the order of service.

The ‘evolution’ of what can best be described as a reductionist approach to psalmody can be seen in Ex. 3.18. In this example, the Gregorian tone has been reduced to its most fundamental components (compare with Ex. 3.1) and is here given in modern notation to facilitate the comparison. Based on his approach of ‘adaptation’, Jones has retained the intonation but simplified the mediant and termination figures. Murray, with the first cell here being the flex, has dispensed with the intonation and further simplified the mediant and termination figures. Both have retained the reciting note ‘D’.



Ex. 3.18: ‘Evolution’ of Mode 7

The evolutionary process has seen yet another phase whereby the reciting note, once a key factor in determining the mode in the Gregorian system, has itself become a movable entity. Unlike the *tonus peregrinus*, with the reciting note falling a tone in the second cell, reciting notes in both cells have taken to ‘wandering’. The tones in Ex. 3.19 show the extent of this evolutionary process, the modality having been specified by each of the composers or sources. More broadly, this evolutionary process is in total accord with the principle of organic development as mandated in SC (art. 23) and discussed at length in Chapter 1.



Ex. 3.19: 'Evolution' of Mode 1

Two final observations with regard to chanting the Psalter are in order. While there has been considerable research into the modes of the ancient traditions, including the Gregorian, with regard to their respective emotional connotations (e.g. *octavus perfectus*: eliciting sure and certain faith in the resurrection), this has not emerged as a key consideration in determining the tones for each of the psalms within the participating communities.¹³² Rather, the approach has clearly been one of selecting a tone that is in keeping with the *mood* of the psalm, the antiphon, and the season, feast or solemnity, not that of a strict adherence to tradition: “In every case it will be necessary to select a mode in which the antiphon (and therefore the following psalm) is to be sung,” advises Dame Hildelith. “The mode selected should be

¹³² For a detailed discussion on this matter, see Lura F. Heckenlively, *The Fundamentals of Gregorian Chant* (Tournai, Belgium: Desclee & Co., 1978), 40-51.

appropriate to the general mood of the text.”¹³³ The second observation pertains to the doxology. In keeping with tradition, the nuns and monks, even when seated for the psalmody, generally stand for the doxology at the conclusion of each psalm. The exceptions are mostly to be found at Vigils when they often remain seated for the psalmody in its entirety. Whether standing or seated, however, they bow for the first half of the doxology as a mark of respect to the Trinity.

3.11 Conclusions

From the foregoing, a number of observations are to be made. It is clear that each community embraced the opportunity to pursue liturgical reform and in so doing worked tirelessly and collaboratively towards its implementation. The transition to the vernacular was integral to that reform, with the Grail translations of the Psalter being critical to the transition. In turn, both the Cistercians at Tarrawarra and the Benedictines at New Norcia produced their own ‘in house’ Psalters based on the Grail. Each community has adopted an Horarium which enables them to attend to their manual endeavours and entrepreneurial enterprises whilst never compromising their ability to attend to the Work of God. Along with this, they have each developed their own distinctive schema for rendering the Psalms. We have seen, however, that there is a degree of fluidity in matters such as these as, for example, at Jamberoo Abbey with regard to the Little Hours. From a musical perspective, it is evident that many of the tones have come from external sources, as for example the extensive use of the Stanbrook tones at both New Norcia and Jamberoo. Nevertheless, it is obvious that the communities at Tarrawarra Abbey, Kew Carmel and Jamberoo Abbey have within their number highly capable and creative musicians who have contributed much to the way in which their respective Offices are celebrated and, in particular, to the ever-burgeoning array of tones by which to chant the Psalter. They are simple in form, eminently singable and, as

¹³³ Cumming, ed., 11.

we have seen, are based on the Gregorian tradition. But how do endeavours such as these, particularly with regard to matters musical, relate to the advice proffered by both St Paul and St Benedict? Perhaps this is best left to Sr Veronica who, reflecting upon her first encounter with the music of Abbess Hildegard of Bingen, put it this way:

There was something transforming in the music itself; it was a kind of transcendent quality that I'd never heard before. It resonated with something within me. When I actually came into the Choir, it became not so much attending to the words that [I was] singing in the psalms but to allow the tones to wash over, to actually have a physical impact, I suppose, as [I was] singing them and hearing them. Because you're singing choir to choir, you're hearing the other sisters; you're 'choired' and it's impacting on you that way and then you sing which impacts in a different way back to them. It's prayer at many levels. Some people would think it's a bit monotonous, I suppose, but for me, it just kept a rhythm.

It was the meditative essence of it or the resonance of that meditation. During the Office, there is quite a lot of silence, and it's that silence that I felt was just as important as the actual choral participation. And that also aids and makes stronger again the meditation aspect. People in the community will say, 'Well, it's public Office; it's not personal or private prayer—it's a choral work; we all do it together.' But I always find that there's a very strong personal prayer that is gifted into the community or into the group singing. So I think, for me, it's always both.¹³⁴

As if in spiritual communion with St Ambrose, Sr Veronica concludes: "So, it's more than just the musical appreciation of the works. They just take you into a deeper space. The psalms are all the time washing over you."¹³⁵

¹³⁴ Sr Veronica Chandler, interview.

¹³⁵ Ibid. Saint Ambrose gives a powerful description of the sea as a metaphor for chanting the Psalter in Saint Ambrose, *The Hexameron, Paradise, and Cain and Abel*, *The Fathers of the Church: A New Translation*, (New York: Fathers of the Church Inc., 1961), 82-85.

Chapter 4

The Canticles

“How greatly did I weep in Your hymns and canticles, deeply moved by the voices of Your sweet-speaking Church! The voices flowed into mine ears, and the truth was poured forth into my heart, whence the agitation of my piety overflowed, and my tears ran over, and blessed was I therein.”¹

St Augustine of Hippo

4.1 The Monastic Office

From the earliest days of the Church, the canticle has been inextricably linked to its liturgies and thus to the spiritual wellbeing of its members. For Augustine (354–430), regarded by many as one of the most influential of the patristic writers, it would seem that the canticles were not only a source of spiritual sustenance in his personal pursuit for salvation but also served to inspire and affirm him in his relentless bid to convert the people of Hippo to Christianity. For St Benedict, too, they were indispensable to the Work of God. Although far fewer in number and their designation far less prescriptive than for the psalms, the role of the canticles within Benedict’s Office was no less important. In this respect, six chapters of the Rule provide quite specific instruction regarding the place of the canticles within the Office. Thus, for example, each Sunday at Vigils, his confreres, having recited six psalms and listened attentively to four readings, replete with their respective responsories, are advised as follows:

After these readings, the same order is repeated: six more psalms with refrain [antiphon] as before, a versicle, then four more readings and their responsories as above. Next, three canticles from the Prophets, chosen by the Abbot, are said with an ‘alleluia’ refrain.²

¹ Augustine of Hippo, *The Confessions Book IX, Nicene and Post-Nicene Fathers, First Series*, (Buffalo, NY: Christian Literature Publishing Co., 1887), chap. 6, para. 14.

² RB, chap. 11, pp. 22-23. In most sources, the series for Ordinary Time is given as Is. 33:2-10, Is. 33:13-18, and Sir. 36:14-19.

Benedict further advises that an Old Testament canticle should be rendered at Lauds, with the *Canticle of Moses* from Deuteronomy and the *Canticle of the Three Children* from the prophet Daniel being assigned to Saturdays and Sundays, respectively.³ For the other days, he advises that “a Canticle from the Prophets is said, according to the practice of the Roman Church.”⁴

In his Rule, Benedict also draws upon the New Testament, with Lauds and Vespers each culminating in a canticle from the Gospel of Luke.⁵ Thus, the *Benedictus* is rendered in the morning and the *Magnificat* in the evening.⁶ So far as the *Nunc Dimittis* at Compline is concerned, Benedict is silent; for the monastic Office, this would be a later addition and even then it would be reserved primarily for Compline of Holy Thursday and Holy Saturday.

4.2 The Roman Office

From the outset, then, it is evident that particular canticles were an integral element in the monastic Offices of Vigils, Lauds and Vespers, an arrangement which mirrored to a large extent the early Roman Office. Following the reforms of Pius V in *Quod a nobis* of 1568, the Roman Office remained largely unaltered until the Apostolic Constitution *Divino afflatu* of Pius X, promulgated in 1911, mandating, from January 1, 1913, the adoption of a revised Psalter.⁷ In a major departure from the Psalter of Pius V, this Psalter included two seasonally-dependent schemes for Lauds.⁸ With this new arrangement came seven additional canticles from the Old Testament, thus bringing to 14 the number of Old Testament canticles assigned to Lauds. As with the Psalter of Pius V, the three canticles from the Gospel of Luke,

³ Ibid., chaps. 12 & 13, pp.23-24.

⁴ Ibid., chap. 13, p. 24.

⁵ Ibid., chap. 13, p. 24; chap. 17, p. 26.

⁶ For a brief exposition on the *Benedictus* and the *Magnificat* within the monastic context see Merton, 102-103.

⁷ DA, para. 7.

⁸ For a tabulated summary of all Psalters discussed in this chapter, see Theo Keller, "The Psalter Schemas: The Ways the Psalms are Arranged in Various Breviary Texts", Gregorian Books <https://www.gregorianbooks.com/gregorian/www/www.kellerbook.com/SCHEMA~1.HTM> (accessed 21/10/2013).

often referred to as the Evangelical Canticles, continued to be used in this revised schema. While there were further reforms, most notably the Psalter of Pius XII in 1945 allowing for but not mandating the use of a revised Latin translation,⁹ the schema for the canticles, as with the Psalter more broadly, continued to be used until the reforms of Vatican II began to take effect.

Accordingly, in the years prior to Vatican II, the sisters at Kew Carmel, as adherents to the Roman Office, rendered the canticles in accordance with the *Breviarium Romanum*. Notwithstanding their having been quarantined from the decrees of Pius V and Pius X and thus the requirement to adopt their revised schemata, the Benedictines at New Norcia and Jamberoo utilised an almost identical series of canticles, with 13 of the 14 canticles listed in the Roman Office being incorporated within the Benedictine Office; the one omission was the canticle from Daniel, 3:52-57 (excerpted from the *Canticle of the Three Children*). But whereas the two-schema arrangement in the Roman Office pertained not only to the liturgical seasons but also to particular feasts, the canticles in the Benedictine Office were assigned either to ferias or feasts. As could be expected, there is a strong similarity between the Benedictine and Cistercian Offices with regard to the canticles. Hence, for example, the canticles assigned to Sunday and ferias for Lauds in the Benedictine Office align in their entirety with those given in the Cistercian Office. There are, however, some marked differences, particularly with regard to the third nocturn of Vigils, an example of which is the first canticle for Vigils of Sunday in Advent. In the Benedictine Office, this comes from Isaiah 63:15-17, *Adtende de caelo*; in the Cistercian Office, it is taken from Isaiah 40:10-17, *Ecce Dominus Deus*.

⁹ For a comprehensive account of this translation, see Augustine Bea and Augustine Wand, "The New Psalter: Its Origin and Spirit," *The Catholic Biblical Quarterly* 8, no. 1 (1946).

4.3 The Reforms of Vatican II and the Roman Office

Although the promulgation of *Sacrosanctum Concilium* in 1963 brought unprecedented change in all matters liturgical, the liturgists might well have been forgiven for thinking that the canticles, having been augmented by Pius X and yet still relatively few in number, would escape close attention from the Council Fathers. In this respect, even the Congregation for Divine Worship and the Discipline of the Sacraments would later declare that the hymns and canticles contained in the modern *editiones typicae* “constitute a *minimal* [italics mine] part of the historic treasury of the Latin Church.”¹⁰ Prior to this, however, it had become clear that nothing would escape the scrutiny of the Consilium and that, in all likelihood, such scrutiny would be accompanied by reform of one kind or another. Thus, with the promulgation of *Laudis canticum* in 1970, Paul VI declared:

In addition, new Canticles from the Old Testament have been added to Lauds in order to increase its spiritual richness and Canticles from the New Testament now enhance the beauty of Vespers.¹¹

In early 1971, in the *Institutio Generalis de Liturgia Horarum* (*General Instruction of the Liturgy of the Hours*), the Sacred Congregation for Divine Worship provided considerably more detail regarding these changes:

At Lauds, it is customary to insert a canticle of the Old Testament between the first and second psalm. Besides the series found in ancient Roman tradition, and the second series introduced into the Breviary by Pope Pius X, many other canticles are added to the Psalter from various books of the Old Testament, so that each ferial day of the four weeks has its own proper canticle; on Sundays, the two parts of the *Canticle of the Three Children* are used alternately.¹²

With this instruction, just sixty years since the reforms of Pius X, the number of Old Testament canticles in the four-week Psalter of Paul VI increased from 14 to 26, with all but four of the additional canticles being drawn from Isaiah. There was, however, a further

¹⁰ LA, art. 61.

¹¹ LC, art. 4.

¹² GILH, art. 136.

provision whereby three Old Testament canticles and a Gospel reading could be incorporated within the Office of Readings or Vigils of Sundays, solemnities and feasts for those who wished to extend these Offices “in accordance with tradition.”¹³ It is surely no co-incidence that those for Ordinary Sundays of the year (Is. 33:2-10, Is. 33:13-16 and Sir. 36:11-17) were the same three canticles that had long been ascribed to the third nocturn of the early monastic Office.

In accordance with LC, the Congregation also plumbed the New Testament for suitable material, with a number of ‘new’ canticles being incorporated within the Office of Vespers:

At Vespers, after the two psalms, a canticle from the Epistles or Revelation of the New Testament is inserted. There are seven such canticles, one for each day of the week. On Sundays of Lent, instead of the Alleluia canticle from Revelation, a canticle from the First Letter of St Peter is said. On the Epiphany and on the feast of the Transfiguration, the canticle is from the First Letter to Timothy.¹⁴

The retention of the *Benedictus* and the *Magnificat* within Lauds and Vespers respectively was never in doubt, the Congregation advising that these canticles “express praise and thanksgiving for our redemption and have been in popular use for centuries in the Roman Church.”¹⁵ So, too, the *Nunc Dimittis*, within the Office of Compline, would retain its position as “the culmination of the whole Hour.”¹⁶ Reminding the faithful of the provenance of these canticles, the Congregation further advised that they “should be accorded the same solemnity and dignity as is usual for the hearing of the Gospel.”¹⁷ Practically, this required that all present should stand and cross themselves as they would for any Gospel reading. Such advice would not be lost on the liturgists or, more especially, the musicians within their ranks.

¹³ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, ed. England and Wales Episcopal Conferences of Australia, Ireland and Scotland, 3 vols., vol. 3 (Sydney: E.J. Dwyer, 1974), 725*.

¹⁴ GILH, art. 137.

¹⁵ Ibid., art. 50.

¹⁶ Ibid., art. 80.

¹⁷ Ibid., art. 138.

With the introduction in 1971 of the *Liturgia Horarum* and in 1974 its English counterpart, *The Divine Office: The Liturgy of the Hours*, the matter of the psalmody, and therefore the canticles, was settled for the sisters at Kew Carmel as it was for all who were bound to recite the Roman Office.¹⁸ As noted in Chapter 3 (The Psalter), the only departure from this arrangement occurs at Vespers II when the prescribed canticle is replaced by a third psalm from the pre-Vatican II breviary. For the Benedictines and Cistercians, their newfound freedom presented challenges not only with regard to the *cursus* for rendering the Psalter, but also to the matter of the canticles.

4.4 The Reform and the Monastic Offices

When the *Thesaurus Liturgiae Horarum Monasticae* was formally adopted in 1977, the Benedictine communities were confronted with some 53 canticles from the Old Testament, 21 of which came from Isaiah. There were also 22 canticles from the New Testament, four of which came from the Apocalypse (Revelation).¹⁹ Clearly, this was a major departure from the *Breviarium Monasticum* and its musical counterpart, the *Antiphonale Monasticum*. Nevertheless, all 13 of the Old Testament canticles, together with the three New Testament canticles from these earlier sources, were retained in the TLHM, thus maintaining some semblance of continuity and familiarity. In this respect, the Ordinary continued to provide for three Old Testament canticles for the Vigils of Sundays, solemnities and feasts and a canticle from the Old Testament for each Office of Lauds. The canticles of Luke would continue to be rendered at Lauds and Vespers and the *Nunc Dimittis* could be rendered each night at Compline. However, there was now a much broader selection of canticles within each of the four schemata and, accordingly, it would be reasonable to assume that this had some bearing

¹⁸ See Appendix E: The Psalter Schemata.

¹⁹ TLHM, 38-39.

on the decision that the respective communities would make with respect to their choice of schema.

In adopting Schema B, the Benedictines at New Norcia have not only modified the distribution of the psalms, but also the schema for the canticles.²⁰ However, in keeping with Schema B and in accordance with the monastic tradition, they continue to render three Old Testament canticles for the third nocturn of Vigils on Sundays and feasts; these are chosen from a series of 12 canticles designated in their Psalter for the seasons of the liturgical year. They also continue to render a canticle at each Office of Lauds. With the exception of Saturday in Week 1, this series aligns in its entirety with those listed in Schema B. But while Schema B lists seven New Testament canticles, one for each of the Vespers, these are not included in New Norcia's modified schema. Their schema also makes provision for the three canticles from Luke.

As we have seen, the sisters at Jamberoo Abbey have also adapted Schema C to suit their particular spiritual and practical needs and thus the way in which the canticles are incorporated.²¹ In keeping with the broader structure of this schema, the nuns render one canticle from the Old Testament at Vigils of Sundays and certain feasts and solemnities. For the Offices of Lauds, a canticle from the Old Testament and the *Benedictus* are chanted. In Ordinary Time, the canticles for both Vigils and Lauds align closely with those prescribed in the TLHM. At Vespers, the nuns chant a canticle from the New Testament or another text appropriate to the feast or solemnity together with the *Magnificat*. Unlike the other Offices, the selection of these canticles is wide-ranging, aligning at times with those prescribed in the TLHM or the LOTH while at other times being adaptations of Biblical texts by composers

²⁰ See Appendix E: The Psalter Schemata. For schema B as prescribed in the TLHM, see *ibid.*, 42.

²¹ See Appendix E: The Psalter Schemata. For schema C as prescribed in the TLHM, see *ibid.*, 43.

such as Lucien Deiss. At Compline, when it is not joined to Vespers, the *Nunc Dimittis* is chanted.

With the approval in 1974 of IGLHC, the Cistercians at Tarrawarra met with both challenges and opportunities, too, as they determined how they would render their Offices. Like their Benedictine confreres, they found themselves with a number of possibilities with regard to the psalmody and therefore the canticles. As with the Benedictines, the links with tradition remained tangible. The Ordinary for the Vigils of Sundays, feasts and solemnities provided for one or three Old Testament canticles (*unam aut tria cantica*), each with its own antiphon, while the Gospel canticles were retained for Lauds, Vespers and Compline.²² In addition, their choice of Schema B provided for an Old Testament canticle from the old Cistercian breviary (*sicut in antique brevario cisterciensi*) for Lauds and a New Testament canticle from the Roman Liturgy of the Hours (*ut in Liturgia Horarum Romanum*) for Vespers.²³ Despite these possibilities and perhaps as a reflection of the simplicity of their surrounds and their lives, the monks at Tarrawarra have all but eschewed the canticles in their Offices.²⁴ The exceptions are the *Benedictus* and *Magnificat* at Lauds and Vespers respectively and the inclusion of an Old Testament canticle for the third nocturn for Vigils of Sunday. For Ordinary Time, these are taken from I Chronicles (29:10-15, 17-18), Tobit (13:1-8), Sirach (24:3-12) and the Song of Songs (2:8-14, 8:6-7). There are also four seasonal canticles, one for each of Advent (Is. 40:1-8), Christmas (Is. 61:10-62:3), Lent (Ez. 36:24-28) and Easter (Is. 12:1-6), respectively.²⁵

²² IGLHC, 27-28.

²³ Ibid., 32.

²⁴ See Appendix E: The Psalter Schemata.

²⁵ These are provided in "Responsories for Vigils", Southern Star Abbey, Kopua Takapau, New Zealand, N/D.

4.5 The Transition to the Vernacular

As with the psalms, the transition from Latin to the vernacular required not only a quest for literary fidelity but also the need to incorporate particular musical attributes that would render the canticles suitable for chanting. Whereas the Grail translations, in their various guises, had exercised a virtual monopoly as far as the Psalter in English was concerned, the somewhat abrupt addition of so many 'new' canticles and the absence of a 'definitive' vernacularised edition made for a somewhat fluid situation. Therefore, it is only to be expected that within the LOTH the translations were chosen variously from *The Grail*, the *Jerusalem Bible*, the *Revised Standard Version Bible* (RSV), and the International Consultation on English Texts (ICET).²⁶ The last of these was offered as an alternative to *The Grail* for the three canticles from Luke. At Tarrawarra, the monks use the *New Revised Standard Version Bible* (NRSV) for the canticles for Vigils. In compiling their Psalter, the Benedictines at New Norcia have adopted translations for the canticles from *The Grail*, the *Revised Standard Version Bible: Catholic Edition* (RSVCE), and the *New Revised Standard Version Bible: Catholic Edition* (NRSVCE). While the translations for canticles used at Jamberoo are for the most part unattributed, many appear to be adaptations from *The Grail*, the *Jerusalem Bible* and the RSV. It is important to note, too, that the *Nova Vulgata* (Neo Vulgate) translation of the Bible, although not necessarily the basis for the foregoing translations, had been adopted as the official Latin translation for use in the Roman Church and, accordingly, it was this version that was used in the *Liturgia Horarum (editio typica)* of 1971. The translation in its entirety, however, was not authorised until 1979 when it was promulgated on April 25 by John Paul II in the Apostolic Constitution *Scripturarum thesaurus*.²⁷

²⁶ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 828*-829*, 853*-854.

²⁷ John Paul II, Apostolic Constitution declaring the *Nova Vulgate Bibliorum sacorum editio* to be the *editio typica* and promulgation thereof *Scripturarum thesaurus* (April 25, 1979), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

4.6 Setting the Canticles

As has been shown in Chapter 3, the task of creating an appropriate and unified musical language for rendering the Psalter in its entirety was not without its challenges. Nevertheless, there was a long tradition of setting the Psalter and, notwithstanding the matter of translation, it was always considered as poetry, pure and simple. The canticles, however, were another matter altogether. A number had for centuries been cemented within the Office and thus were well understood with regard to their narrative contexts, poetic structures, and function as songs of praise within the liturgy. There is no better example than the *Canticle of the Three Children* (Dan. 3:52-90), Thomas Merton describing it as “a magnificent canticle of praise.”²⁸ It sits easily within the broader narrative, with the references to the children’s singing to God making an obvious musical connection. Self-evident, too, is the musical potential inherent within the structure and, more particularly, the two refrains which first appear at verses 52a and 57b, respectively. Two discrete canticles have been derived from this text—Dan. 3:57-88, 56 and Dan. 3:52-57. Both occur in the Roman Office; only the former appears in the early monastic Office.²⁹ There is a similar coupling of narrative context and poetic structure in the *Benedictus* (Luke 1:68-79), the *Magnificat* (Luke 1:46-55) and the *Nunc Dimittis* (Luke 2:29-32).

By way of contrast, the narrative context for the first of the many ‘new’ canticles that come from the book of the prophet Isaiah is slight indeed, as for example Isaiah 2:2-5. Here, the word or prophecy that Isaiah saw for the Kingdom of Judah and the city of Jerusalem is prefaced by just one short but ultimately confronting verse: “The word which Isaiah the son of Amoz saw concerning Judah and Jerusalem.” (RSV) This is followed by the canticle as it is now given in the Liturgy of the Hours (Ex. 4.1). Despite the lack of contextual narrative,

²⁸ Merton, 98.

²⁹ For a detailed discussion of 15 canticles from the Old Testament, see John Arthur Smith, “Musical Aspects of Old Testament Canticles in Their Biblical Setting,” *Early Music History* 17, (1998): 221-264.

the prophecy abounds in metaphor and allegory; at the end of the third verse, there is an intriguing example of reversed parallelism. These attributes, together with the relative ease with which the verses can be bifurcated, make the transition from prophecy to canticle a straightforward process.

Revised Standard Version	Liturgy of the Hours (RSV)
<p>² It shall come to pass in the latter days that the mountain of the house of the Lord shall be established as the highest of the mountains, and shall be raised above the hills; and all the nations shall flow to it,</p> <p>³ and many peoples shall come, and say: "Come, let us go up to the mountain of the Lord, to the house of the God of Jacob; that he may teach us his ways and that we may walk in his paths." For out of Zion shall go forth the law, and the word of the Lord from Jerusalem.</p> <p>⁴ He shall judge between the nations, and shall decide for many peoples; and they shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more.</p> <p>⁵ O house of Jacob, come, let us walk in the light of the Lord.</p>	<p>² It shall come to pass in the latter days† that the mountain of the house of the Lord* shall be established as the highest of the mountains, and shall be raised above the hills;* and all the nations shall flow to it,</p> <p>³ And many peoples shall come, and say: † "Come, let us go up to the mountain of the Lord,* to the house of the God of Jacob, that he may teach us his ways* and that we may walk in his paths." For out of Zion shall go forth the law,* and the word of the Lord from Jerusalem.</p> <p>⁴ He shall judge between the nations,* and shall decide for many peoples; and they shall beat their swords into ploughshares,* and their spears into pruning hooks; nation shall not lift up sword against nation,* neither shall they learn war any more.</p> <p>⁵ O house of Jacob, come,* let us walk in the light of the Lord.</p>

Ex. 4.1: Canticle from Isaiah 2:2-5

From these examples, it could be assumed that most of the canticles in the Liturgy of the Hours are, even if only to a small extent, couched within a broader narrative framework; that they have an inherent poetic structure, or at least the potential for the imposition thereof; that they are imbued with numerous literary devices; and that they exhibit intrinsic musical attributes and, on occasion, contain direct musical references. However, there are also canticles which might best be described as embedded, even 'hidden', within the prose. An example of this occurs in another of the 'new' canticles, Paul's letter to the Philippians (Phil. 2:6-11). Often described as kenotic, literally the act of emptying, Paul implores the people of

Philippi to empty themselves to and for others, just as Christ had done for them in renouncing his power and divinity:

So if there is any encouragement in Christ, any incentive of love, any participation in the Spirit, any affection and sympathy,²complete my joy by being of the same mind, having the same love, being in full accord and of one mind.³Do nothing from selfishness or conceit, but in humility count others better than yourselves.⁴Let each of you look not only to his own interests, but also to the interests of others.⁵Have this mind among yourselves, which is yours in Christ Jesus.

This is followed by the canticle as it now appears in the Liturgy of the Hours (Ex. 4.2).

Revised Standard Version	Liturgy of the Hours (RSV)
<p>⁶ [Christ Jesus] who, though he was in the form of God, did not count equality with God a thing to be grasped, ⁷ but emptied himself, taking the form of a servant, being born in the likeness of men. ⁸ And being found in human form he humbled himself and became obedient unto death, even death on a cross.</p> <p>⁹ Therefore God has highly exalted him and bestowed on him the name which is above every name, ¹⁰ that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, ¹¹ and every tongue confess that Jesus Christ is Lord, to the glory of God the Father.</p>	<p>⁶ Though he was in the form of God,* Jesus did not count equality with God a thing to be grasped.</p> <p>⁷ He emptied himself,† taking the form of a servant,* being born in the likeness of men.</p> <p>⁸ And being found in human form,† he humbled himself and became obedient unto death,* even death on a cross.</p> <p>⁹ Therefore God has highly exalted him* and bestowed on him the name which is above every name,</p> <p>¹⁰ That at the name of Jesus every knee should bow,* in heaven and on earth and under the earth,</p> <p>¹¹ And every tongue confess that Jesus Christ is Lord,* to the glory of God the Father.</p>

Ex. 4.2: Cantic from Philippians 2:6-11

Paul concludes by exhorting his brethren thus:

¹²Therefore, my beloved, as you have always obeyed, so now, not only as in my presence but much more in my absence, work out your own salvation with fear and trembling; ¹³for God is at work in you, both to will and to work for his good pleasure.

As has been well documented, it is generally accepted that, by dint of its uncharacteristically poetic, expressive language, this canticle is of earlier origin.³⁰ And although it emerges

³⁰ See, for example, Gordon D. Fee, "Philippians 2:5-11: Hymn or Exalted Pauline Prose?," *Bulletin for Biblical Research* 2, (1992); A. Boyd Luter and Michael V. Lee, "Philippians as Chiasmus: Key to the Unity, Structure and Theme Questions", Liberty University: Faculty Publications and Presentations

almost imperceptibly from within the letter, its structure is based on a chiasmic pattern at the centre of which is the image of Jesus being obedient unto death, death on the cross. Example 4.2 shows the bifurcation of the verses and the use of the flex as given in the *Revised Standard Version* (RSV) together with its counterpart in the *Liturgy of the Hours*. While the chiasmic structure is perhaps less obvious in the former, it is immediately apparent in the latter. Given the complexities inherent within each of the above examples, it is to be expected that the musical implications and therefore the compositional responses would be multifarious both in structure and language. With regard to the structures, there are, as with the psalms, examples of two cells, two cells with flex, and multiple cells. Unlike the psalms, however, there are numerous examples of more complex structures and melodic formulae at work.

4.7 The Canticles and the Participating Communities

Of the four communities under consideration for this study, the Cistercians at Tarrawarra have adopted the simplest approach to rendering the canticles. Such an approach may well be a legacy from a much earlier monastic tradition, as Fr Michael Casey recalls:

The Gregorian chant which we used was considerably simpler than what you found in the Roman Rite, the *Liber Usualis*. I suppose the easiest way to describe it is that it had less notes, and I still notice today, going to Benedictine monasteries which are using an updated version of the *Liber*, that the ones I remember were much simpler. They ended on a single note whereas the Benedictines would have a *Torculus* or something like that.³¹

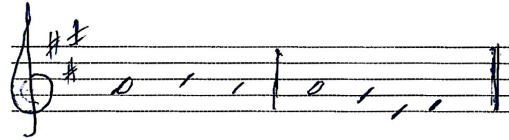
As we have seen, the monks continue to chant the *Benedictus* at Lauds and the *Magnificat* at Vespers. According to Fr Mark Ryan, they also chant a canticle for the Vigils of Sunday: “On Sunday, we will sing the third Nocturn. It’s a canticle; we’ll sing that, unaccompanied.”³² The texts, which come from the Old Testament, are included in their ‘in house’ production,

http://digitalcommons.liberty.edu/lts_fac_pubs/252 (accessed 31/03/2013); Peter T. O'Brien, *The Epistle to the Philippians*, 13 vols., The New International Greek Testament Commentary, vol. 11 (Grand Rapids: Wm. B. Eerdmans Publishing Co., 1991).

³¹ Fr Michael Casey, interview.

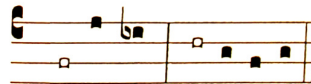
³² Fr Mark Ryan, interview.

“Responsories for Vigils”. The tone that is always used, in the Hypodorian mode, is clearly taken directly from mediant and final cadences in the Gregorian plainchant tradition (Ex. 4.3).³³



Ex. 4.3: Old Testament Canticle Tone (Tarrawarra Abbey)

The structure of the *Magnificat*, with each of its verses being readily bifurcated, lends itself to a simple two-cell form. Stephen List’s tone, in the Hypolydian mode, is typical of the several *Magnificat* tones used at Tarrawarra (Ex. 4.4a).³⁴ In keeping with tradition, it was chanted antiphonally and was here harmonised in F major using only chords I, IV and V and ending with an imperfect cadence (Ex. 4.4b).³⁵



Ex. 4.4a: *Magnificat* Tone (Stephen List)



Ex. 4.4b: *Magnificat* Tone in Modern Notation with Text Underlay

The various settings of the *Benedictus* incorporate a flex to accommodate two occurrences of an additional line within the text. The first example, also by List, comes from Wednesday in Ordinary Time (Ex. 4.5).³⁶ The tone ‘proper’ was harmonised in chords built on the first,

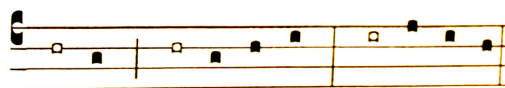
³³ Tone courtesy Br Bernard Redden, Tarrawarra Abbey. Reproduced with permission.

³⁴ Fieldwork recording: Vespers, Tuesday, October 9, 2012; tone reproduced with permission from the order of service.

³⁵ Setting transcribed by the author from the fieldwork recordings.

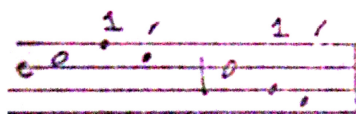
³⁶ Fieldwork recording: Lauds, Wednesday, October 10, 2012; tone reproduced with permission from the order of service.

second and fifth degrees of the natural A minor scale; the two-note flex was harmonised with major chords built on the sixth and third degrees, respectively.



Ex. 4.5: *Benedictus* Tone (Stephen List)

The second example, a setting for the Lenten Season, was composed by Chrysogonus Waddell (Ex. 4.6).³⁷ Although in the order of service this two-cell tone is assigned specifically to the *Magnificat* for Friday, it was also used at Tarrawarra to chant the *Benedictus* on that same day. The two additional lines of text were seamlessly accommodated by incorporating an ‘improvised’ two-note flex, a practice with which the monks appeared to be perfectly comfortable.



Ex. 4.6: *Magnificat* Tone (Chrysogonus Waddell)

Before considering the settings chanted at New Norcia, it should be noted that the canticles set down for the third nocturn of the Vigils of Sunday (i.e. on Saturday evening), although rendered antiphonally, are always recited.³⁸ The Latin tradition continues to be honoured at Vespers, with the *Magnificat* always being chanted to one of the Gregorian settings taken from the *Antiphonale Monasticum*.³⁹ In chanting the *Benedictus* and the *Nunc Dimittis* in the vernacular, the monks draw upon the Stanbrook Abbey tonary. The *Benedictus* is chanted to a four-cell tone, one cell for each line of the four-line stanzas, and is thus characteristic of a

³⁷ Fieldwork recordings: Lauds and Vespers, Friday, March 6, 2015; tone reproduced with permission from the order of service.

³⁸ Fieldwork recordings: Vigils (anticipatory), Saturday, March 9, 2013; Saturday, November 8, 2015.

³⁹ Fieldwork recordings: Vespers, Friday, March 8, 2013; Saturday, March 9, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Saturday, November 8, 2014; Sunday, November 9, 2014.

double chant (Ex. 4.7).⁴⁰ Here, however, the third cell is omitted for the one stanza of three lines while both the second and third cells are omitted for the one two-line stanza. Except for the leap of a minor third, it moves entirely by step within the compass of a perfect fifth. During the course of this research, it was chanted both accompanied and unaccompanied; when accompanied, it was harmonised in D minor, in keeping with the Dorian mode.



Ex. 4.7: *Benedictus*–Tone 1f (Stanbrook Abbey)

The *Nunc Dimittis* is also chanted to a four-cell tone, with the third cell being omitted to accommodate the opening three-line stanza (Ex. 4.8).⁴¹ It flows gently, moving mostly by step over the compass of a minor sixth. Framed by an antiphon, the first stanza was chanted by the cantor, with the second being chanted by the cantor and choir.



Ex. 4.8: *Nunc Dimittis*–Tone 3f (Stanbrook Abbey)

List's canticle tones are integral to the Offices of the Benedictines at New Norcia, Fr Bernard Rooney regarding them as "very good and sometimes even inspired."⁴² A lawyer before joining the Cistercians at Tarrawarra, List was apparently gifted in a number of areas. Although he is perhaps best remembered as an organist, he was also held in high regard as a composer and, accordingly, was commissioned by the Sisters of the Good Samaritan to compose a set of tones for the canticles. With the exception of the Gospel canticles, it is these settings that are used for all but two of the canticles chanted at New Norcia. The *Canticle of*

⁴⁰ Fieldwork recordings: Lauds, Saturday, March 8, 2013; Sunday, March 10, 2013; Saturday, November 8, 2014; Sunday, November 9, 2014; tone reproduced from the Stanbrook Abbey tonary.

⁴¹ Fieldwork recordings: Compline, Friday, March 8, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Sunday, November 9, 2014; tone reproduced from the Stanbrook Abbey tonary.

⁴² Fr Bernard Rooney, interview.

the Three Children (Dan. 3:52-90), in keeping with the tradition from the time of Pius X, is given as two discrete canticles. The first (Dan. 3:52-57) employs a setting of Joseph Gelineau. The second (Dan. 3:57-88, 56), unattributed, is used with permission of the Sisters of the Good Samaritan.⁴³

The structural principle at work in the setting of the *Canticle of Moses* (Exod. 15:1-13, 17-18) is similar to that of the Stanbrook Abbey tones (Ex. 4.9).⁴⁴ Here, however, there are eight different cells used in clusters of two to five cells. In this excerpt, the stanzas consist of two to five lines, the numbering in the text corresponding to the cells in the stave immediately above the text. Unlike the less complex settings, the melodic contour is somewhat more angular, with leaps of a perfect fourth and minor sixth. The ascending reciting notes suggest heightened tension and excitement, very much in keeping with the text. For the monks at New Norcia, however, the fourth bar in the second system was difficult to negotiate, perhaps due to the fleeting modulation to the relative minor together with the ‘hidden’ tritone within the fourth and fifth cells. The whole was rendered responsorially, alternating between the cantor and the collective.

⁴³ Details as given in the “New Norcia Psalter”.

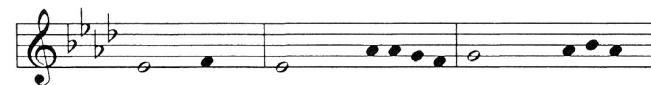
⁴⁴ Fieldwork recordings: Lauds, Saturday, March 9, 2013; Saturday, November 8, 2014; setting reproduced with permission from the order of service.



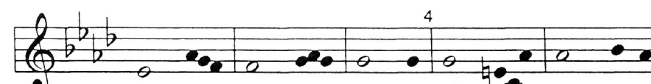
- 1 I will sing to the Lord, glorious his triumph!
2 Horse and rider he has thrown into the sea!



- 1 The Lord is my strength, my song, my salvation.
2 This is my God and I extol him,
3 my father's God and I give him praise.
4 The Lord is a warrior!
5 The Lord is his name.



- 1 The chariots of Pharaoh he hurled into the sea,
2 the flower of his army is drowned in the sea.
3 The deeps hide them; they sank like a stone.



- 1 You blew with your breath, the sea closed over them.
2 They went down like lead into the mighty waters.
3 Who is like you among the gods, O Lord,
4 who is like you, so glorious in holiness,
5 spreading fear through your deeds, you who do
marvels?



- 1 You stretched forth your hand,
2 the earth engulfed them;
3 your love has guided the people you redeemed,
4 your power has led them to your holy dwelling-place.

Ex. 4.9: *Canticle of Moses* (excerpt) (Stephen List)

As we saw in the previous chapter, the nuns at Kew Carmel continue to honour the Gregorian tradition, chanting from the *Liber Usualis* three psalms for Vespers II. This practice extends to most of that particular Office, including the *Magnificat*. In the course of this fieldwork, this

was chanted antiphonally and unaccompanied to the solemn tone, 8G.⁴⁵ But, as with most of their Offices, it is the vernacular that is the norm, not the exception.

It is some forty years since Sr Paula Moroney first set about the task of adapting the Offices at Kew Carmel to the vernacular. As with the psalms, her own voice finds a place in most of the Offices of Morning Praise and Evening Prayer. In this respect, it is appropriate to recall from the previous chapter her unassuming approach to both the text and the tones:

There is so much variety in the word rhythm of the psalms and more so in the NT [New Testament] Canticles that I really did not take any single model. Gelineau has suggestions of many tones in his 150 psalms. But neither did I make any rulings for myself, as these suggest. At the time I suppose it was experimental and when I found what was workable then we kept that.⁴⁶

Clearly indebted to Gelineau, his settings for the canticles are scattered throughout the Offices. An example of this is his setting of the *Magnificat*, which is used from time to time for Evening Prayer on ferias.⁴⁷ By far the majority of the settings, however, have been composed by Sr Paula:

The morning canticles in binary form are all my compositions. The antiphons were written to go with them, or rather I began with the antiphons, the words from the *Breviary*, sometimes with adaptation, and they are meant to be in partnership.⁴⁸

Sr Paula's tone for the *Canticle of the Three Children* (Dan. 3:57-88, 56), composed for Morning Praise on Sundays, Weeks 1 and 3, is typical of this approach (Ex. 4.10).⁴⁹ Set in F major within the compass of a perfect fourth, it was chanted antiphonally, alternating on every verse and, other than for a few initial chords to set the pitch and tempo, was unaccompanied.

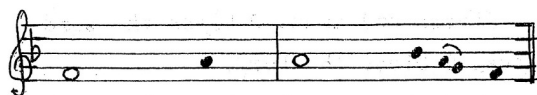
⁴⁵ Fieldwork recording: Vespers, Sunday, October 7, 2012; Benedictines of Solesmes, ed., 218.

⁴⁶ Sr Paula Moroney, email, May 22, 2014.

⁴⁷ Fieldwork recording: Vespers I, Saturday, October 6, 2012.

⁴⁸ Sr Paula Moroney, email, May 22, 2014.

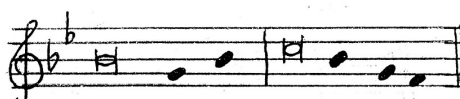
⁴⁹ Fieldwork recording: Morning Praise, Sunday, October 7, 2012; excerpt reproduced with permission from the order of service.



O all you works of the Lord, O bless the Lord * To him be highest
glory and praise for ever.
And you, angels of the Lord, O bless the Lord * To him be highest
glory and praise for ever.
And you, the heavens of the Lord, O bless the Lord * And you,
clouds of the sky, O bless the Lord.

Ex. 4.10: *Canticle of the Three Children* (excerpt) (Paula Moroney)

A similar compositional approach is at play for a number of her *Magnificat* tones for ferias, an example of which is the tone for Evening Prayer on Mondays (Ex. 4.11).⁵⁰ The wider compass creates an air of triumphal exuberance, which is further enhanced as it comes to rest on the tonic at the end of each verse.



Ex. 4.11: *Magnificat* Tone (Paula Moroney)

The four-cell *Benedictus* for Sunday is considerably more complex and expansive (Ex. 4.12).⁵¹ In the form of a double chant, this tone is notated and therefore rendered quite metrically, perhaps more in keeping with the Anglican tradition as exemplified, for example, in the chants of Walford Davies. This is made all the more so by the organ accompaniment used throughout.

⁵⁰ Fieldwork recording: Evening Prayer, Monday, October 8, 2012; tone reproduced with permission from the order of service.

⁵¹ Fieldwork recording: Morning Praise, Sunday, October 7, 2012; excerpt reproduced with permission from the order of service.

1. Blessed be the Lord, the God of Israel * because He has
visited and wrought redemption for His people.

2. And has raised up a horn of salvation for us, *
in the house of David, His servant.

3. As he promised through the mouth of His holy ones * the prophets
from of old.

4. Salvation from our enemies, * from the hands of all our foes.

Ex. 4.12: *Benedictus* (excerpt) (Paula Moroney)

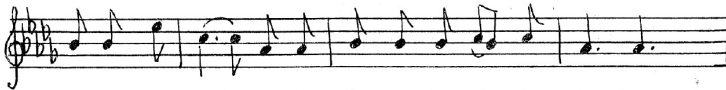
Sr Paula's settings of the New Testament canticles, other than those from the Gospel of Luke, are a significant departure from those discussed thus far. This is due, in no small measure, to the lack of a clearly defined structure for many of the texts. "The canticle was always a little bit more difficult to set," she reflects, "because it's not regular and we didn't want it to be a 'straight line'."⁵² Her solution, not dissimilar to that of List in his setting of the *Canticle of Moses*, was to use a larger number of varied cells. The irregular structure of the text from Philippians 2, for example, is accommodated by the use of eight different cells, arranged in groupings of two and three cells (Ex. 4.13).⁵³ As if to underline the difficulties inherent in adapting this text, however, the first line of the fifth verse has been appended to the fourth, arguably lending a different emphasis to the whole (cf. Ex. 4.2 and Ex. 4.13). Unlike the List setting, there are only two reciting notes, B flat rising to C, while the intervals, when not by step, consist of minor thirds and perfect fourths. The whole is cast in B flat minor. In addition,

⁵² Sr Paula Moroney, interview, Carmelite Monastery, Kew, October 6, 2012.

⁵³ Fieldwork recording: Vespers I, Saturday, October 6, 2012; excerpt reproduced with permission from the order of service. This usage is as prescribed in *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [139].

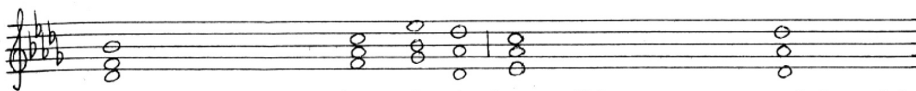
a response or refrain, in the relative major, is chanted after the second and fourth verses, with the text being taken from the final verse.

RESPONSE:




Je-sus is Lord to the glo-ry of God the Fa-ther.

1. Though He was in the form of God, Je-sus did not count e-quality with



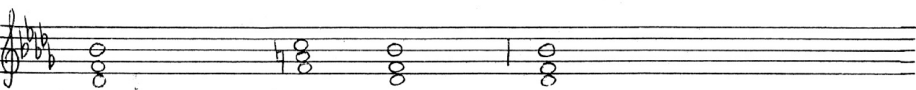
God a thing to be grasped.

3. And being found in human form He humbled Himself and became o-bedient

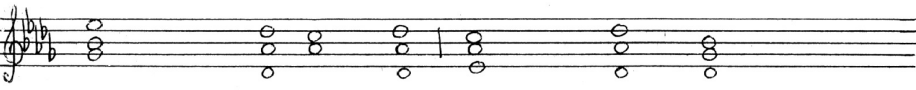


unto death, even to death upon a cross.

4. Therefore God has highly exalted Him, And bestowed on Him the

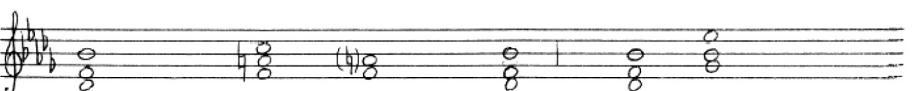


Name which is above every name: That at the name of Jesus every

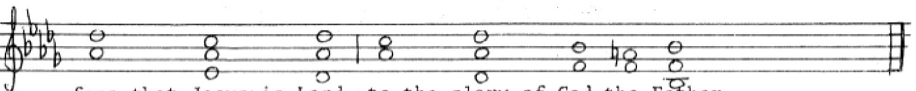


knee should bow;

5. In heaven, on earth and under the earth, and every tongue con-



fess that Jesus is Lord, to the glory of God the Father.



Ex. 4.13: Canticle from Philippians 2:6-11 (excerpts) (Paula Moroney)

When asked about her rationale for incorporating a refrain, Sr Paula had this to say:

You set me thinking about those NT Canticles and I remember the first version of the Office I saw in French had similar refrains. I went hunting and found that book, *Prière du temps présent* from 1971.⁵⁴ There is no music, just the French text, and that is what appealed to me. Our music began to take shape at that time. We shared it with

⁵⁴ *Prière du temps présent: Le nouveau Office Divin*, (Bruges, Belgium: Cerf-Desclée-Mame, 1971).

the Cistercians at Tarrawarra and with others too, but it is likely that there soon appeared many new versions which all inspire prayer.⁵⁵

The multi-part voicing adds yet another dimension. Sr Paula explains:

The Evening Canticles have all been set with harmonies allowing for three voices or two. Thus Philippians was for three. When we were a larger choir we always sang them in parts but when some of the better voices went on foundations we reverted to two parts and now often take them in unison to make for a smoother flow. I am always ready to adapt and occasionally transpose to a lower key rather than have collisions.⁵⁶

For the most part, Sr Paula appears to be quite satisfied with this setting: “I think the tone’s right, but sometimes I’d like to make it a little easier for them.”⁵⁷ More broadly, she believes that “the music should sound effortless and prayerful, not a test of endurance.”⁵⁸ When listening to her music, it is clear that she did not so much as confront the challenge of setting these canticles; rather, she embraced it and did so with respect and humility. Furthermore, she has no case to answer when ‘admitting’ “to taking musical license to accommodate the words.”⁵⁹ The result is just as she would wish: effortless and prayerful.

The manner in which the canticles are chanted at Jamberoo Abbey is, again, unique. The settings come from near and far and in a variety of guises, creating a rich and vibrant musical tapestry yet one which is always gentle and conducive to quiet contemplation. They are often chanted in parts, usually two and on occasion three, even when notated as monophony. Two-cell structures are frequent, an example of which is Sr Hildegard’s tone for the canticle from Jonah (2:3-10). This is set down for the Lauds of Saturday (Ex 4.14).⁶⁰ In singing this canticle, the antiphon was repeated after each stanza and harmonised in two parts by the nuns.

⁵⁵ Sr Paula Moroney, email, September 8, 2015.

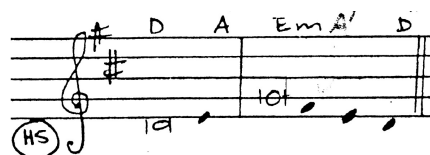
⁵⁶ Sr Paula Moroney, email, May 22, 2014.

⁵⁷ Sr Paula Moroney, interview.

⁵⁸ Sr Paula Moroney, email, May 22, 2014.

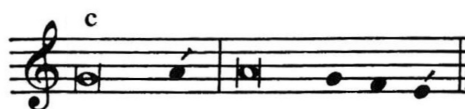
⁵⁹ Sr Paula Moroney, email, May 30, 2014.

⁶⁰ Fieldwork recording: Lauds, Saturday, June 8, 2013; tone reproduced from the Jamberoo Abbey tonary.



Ex. 4.14: Tone 5 (Hildegard Ryan)

At Jamberoo, a canticle from Isaiah (Is. 5:1-5) is assigned to Lauds of the Common of Martyrs. Although this is a departure from the canticles prescribed in the LOTH and the TLHM, it is nonetheless appropriate. “For you are a refuge for the poor,” declares Isaiah, “a refuge for the needy in distress.” In the course of this research, it was chanted to a two-cell structure for the Memorial of Cornelius and Cyprian (Ex. 4.15).⁶¹ Taken from the Stanbrook Abbey tonary, it was sung by the chantress alone, with the choir repeating the antiphon after each stanza.



Ex. 4.15: Tone 4c (Stanbrook Abbey)

The *Benedictus* for the Lauds of Saturday (Week 1) was also chanted to a Stanbrook Abbey tone (Ex. 4.16).⁶² This four-cell structure is a double chant, incorporating a central two-cell flex to accommodate the four-line stanzas. It was accompanied by the organ, with a simple chord progression built on the tonic, subdominant and dominant. The *Magnificat* for Vespers I for the Solemnity of the Immaculate Heart of Mary was also chanted to this tone, with the same accompaniment and with harmonisation by the nuns.⁶³

⁶¹ Fieldwork recording: Lauds, Tuesday, September 16, 2014; tone reproduced from the Stanbrook Abbey tonary.

⁶² Fieldwork recording: Lauds, Saturday, June 8, 2013; tone reproduced from the Stanbrook Abbey tonary.

⁶³ Fieldwork recording: Vespers I, Saturday, June 8, 2013.



Ex. 4.16: *Benedictus*–Tone 5f (Stanbrook Abbey)

The legacy of the late Mother Benedicta is ever present in the liturgies at Jamberoo. One of the treasures discovered on her study tour, shortly after she was elected, was the set of tones for the *Benedictus* and *Magnificat* from St Scholastica's Abbey, Dourgne, France. The set consists of 14 tones, seven for each canticle. The tones for the *Benedictus* are composed as double chants, or four cells, preceded by a two-cell intonation. Those for the *Magnificat*, however, are yet more intricate, each being comprised of three sets of four cells together with an intonation. Notwithstanding this relatively complex structure, it is the harmony that distinguishes these tones from many of the others that were encountered in this research.

At Vespers II on the Feast of the Sacred Heart, the *Magnificat* was chanted to Tone D6 (Ex. 4.17a).⁶⁴ In keeping with the ancient modal tradition, this setting, in the Hypolydian mode, exudes an air of heightened devotion to the Lord. The uppermost voice moves by step or in thirds and fourths with only one fifth. This setting accommodates a departure from the structure of the *Magnificat* text as it appears in *The Liturgy of the Hours*. Whereas the one single-verse stanza (i.e. two lines) appears there as the penultimate stanza, the opening verse is chanted at Jamberoo Abbey as the intonation, thus allowing for the remaining verses, including the doxology, to sit within a series of four-line stanzas (Ex. 4.17b).⁶⁵

⁶⁴ Fieldwork recording: Vespers II, Friday, June 7, 2013; tone reproduced with permission from the Jamberoo Abbey tonary.

⁶⁵ *Magnificat* tone reset by the author; text underlay reproduced as rendered in fieldwork recording.

Intonation

Strophes 1-3


Strophes 2-4

Doxology


Ex. 4.17a: *Magnificat*–Tone D6 (Dourgne)

Magnificat


Intonation




My soul glorifies the Lord,
My spirit rejoices in God, my Saviour.



He looks on his servant in her nothingness
henceforth all ages will call me blessed.
The Almighty works marvels for me
Holy is His name.



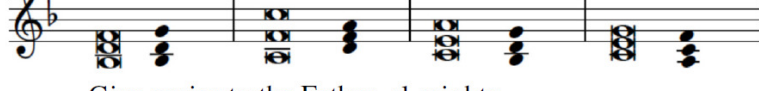
His mercy is from age to age
on those who fear Him.
He puts forth his arm in strength
and scatters the proud-hearted.



He casts the mighty from their thrones
and raises the lowly.
He fills the starving with good things
Sends the rich away empty.



He protects Israel his servant
Remembering his mercy;
the mercy promised to our ancestors,
to Abraham and his descendants for ever.



Give praise to the Father, al-mighty,
to His son, Jesus Christ the Lord,
to the spirit who thrives in our hearts,
both now and forever. A-men.

Ex. 4.17b: *Magnificat*–Tone D6 (Dourgne)

In keeping with the prescriptions set out in both the TLHM and the LOTH for this solemnity, the nuns at Jamberoo chant the canticle from Philippians 2 for Vespers II.⁶⁶ Given the Church's longstanding tradition of devotion to the Sacred Heart of Jesus as a symbol of the

⁶⁶ TLHM, 321; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 57.

love of the risen Christ for all of humanity, this is an especially appropriate text. The setting used here comes from Stanbrook Abbey (Ex. 4.18).⁶⁷ It has some similarities with that of Sr Paula, the most obvious being the interpolation of an almost identical response after every stanza and the irregular structure in order to accommodate the text. There are only two reciting notes, although the repeated notes at the commencement of particular phrases might also have been notated as reciting notes. It is the compass of a tenth, however, that distinguishes this canticle from all of the others currently under consideration, making it far better suited to a solo voice than to the Choir. In this respect, the lower tessitura for the verses not only distinguishes them from the response but also provides an opportunity for some simple but effective use of word painting an example of which is the fall of a minor third on “he emptied himself”, in verse 2, and, in verse 3, “he humbled himself”. On this visit, the verses were sung by the chantress and the response by the Choir, with the whole being framed by an antiphon.

⁶⁷ Fieldwork recording: Vespers II, Friday, June 7, 2013; setting reproduced from Benedictines of Stanbrook Abbey, ed., 2-3.

V. 1. Though he was in the form of God, Jesus did not count equality with
 God a thing to be grasped. Response: Jesus Christ is Lord to the
 glory of God the Father! V.2. He emptied himself, taking the
 form of a servant, being born in the likeness of men. R. V.3. And
 being found in human form, he humbled himself and became obedient unto
 death, even death on a cross. R. V.4. Therefore God has highly ex-

Ex. 4.18: Canticle from Philippians 2:6-11 (excerpt) (Stanbrook Abbey)

It is appropriate to conclude this discussion with an excerpt from the *Nunc Dimittis*. The setting most commonly chanted at Jamberoo comes from Stanbrook Abbey (Ex. 4.19).⁶⁸ It is cast in the Hypolydian mode, is entirely syllabic, moves mostly by step, and traverses the compass of an octave. The opening phrase was chanted by the Abbess who was then joined by the entire community, singing in unison with organ accompaniment.

⁶⁸ Fieldwork recording: Compline, Saturday, June 8, 2013; excerpt reproduced from Stanbrook Abbey, *The Office of Compline* (Worcester: Stanbrook Abbey Litho, 1985), 8.

Now, Lord, let your servant go in peace, according to
your promise. For my eyes have seen the salvation
which you have prepared for all the world to see. The
light of revelation for the Gentiles, and the glory of
your people Israel. Glory be to the Father and to

Ex. 4.19: *Nunc Dimittis* (excerpt) (Stanbrook Abbey)

4.8 Conclusions

From the foregoing, it is clear that the canticles, in all their diversity, are integral to the Work of God. The texts range from those of long-standing tradition, such as the *Benedictus*, the *Magnificat*, and the canticle from Daniel, to those which have been introduced as a direct result of the reforms of Vatican II. While there is, as we have seen, the occasional departure from the norms as prescribed in their respective schemata, the communities for the most part do adhere to these. The musical settings come from a variety of sources with some overlap between the Cistercians at Tarrawarra and the Benedictines at New Norcia while the community at Kew Carmel is much indebted to Sr Paula. Most obvious and hardly surprising, however, is the significant contribution from Stanbrook Abbey so much in evidence at both Jamberoo and New Norcia. Of particular note are the many tones that are clearly derived from their earlier Gregorian counterparts, examples of which are List's *Magnificat* tone and the *Magnificat* tone from Dourge Abbey. The structures range from simple, two-cell models, to double chants, to forms of considerable complexity, the last of these being composed specifically for particular canticles. Their manner of rendering was equally varied, with many

being chanted in unison and unaccompanied. Some were sung in unison to straightforward organ accompaniments while there were others that were notated and sung in several voices. Finally, the Latin tradition continues to be honoured at both Kew Carmel and New Norcia, with the nuns and monks chanting the *Magnificat* at Vespers just as so many other monastic communities have done over more than fifteen hundred years.

Chapter 5

The Antiphons

“In the Latin tradition three aids are given which greatly assist us to sing the psalms and to turn them into Christian prayer: namely, the headings, the psalm-prayers, and especially the antiphons.”¹

As we have seen in Chapter 3, it is the Psalter that is at the heart of the Divine Office.

However, it is the antiphons which, it could be argued, function prismatically in revealing within these sacred texts particular attributes which might otherwise have remained obscured or, through innumerable repetitions over many years, have been blunted, or perhaps even forgotten. For the Church, there is no doubt that they have an indispensable part to play in the quest for a deeper, more profound, and ongoing immersion in and commitment to the Work of God.

The antiphons help to illustrate the literary character of the psalm; turn the psalm into personal prayer; place in better light a phrase worthy of attention which may otherwise be missed; give special colour to a psalm in differing circumstances; while excluding arbitrary accommodations, help considerably in the typological and festive interpreting of the psalm; and can make more attractive and varied the recitation of the psalms.²

Although significantly fewer in number, the canticles, as has been shown, are also integral to the Office. Moreover, their antiphons are imbued with similar and often identical textural and musical characteristics to those of the Psalter. This, together with their theological function within the Office, would suggest that they, too, play a critical role in capturing and then focussing the hearts and minds of the faithful that they may more effectively participate in the Work of God.

For Saint Benedict, the antiphons were far from being a mere appendage to the psalms; rather, they were accorded the same status as the psalms, together with the responsories and readings.

¹ GILH, art. 110.

² Ibid., art. 113.

Hence, when considering mistakes in the oratory, Benedict advises that “Should anyone make a mistake in a psalm, responsory, refrain [antiphon] or reading, he must make satisfaction there before all.”³ Beyond the oratory, a monk found guilty of less serious faults and who is thus excluded from the common table “will not lead a psalm or a refrain ... until he has made satisfaction.”⁴ In a somewhat less severe tone, he advises that “Only those so authorised are to lead the psalms and the refrains, after the abbot according to their rank.”⁵ In no fewer than seven chapters, the Rule prescribes the allocation of the antiphons for all but one of the Offices, the exception being Compline which “is limited to three psalms without refrain.”⁶

5.1 The Antiphons within the Pre-Vatican II Office

In the early Roman Office and thus, for all intents and purposes, the Office of St Benedict, it is estimated that the antiphons for *Tempus per Annum* (Ordinary Time) together with those for particular solemnities and the Common of Saints would have numbered between four and five hundred.⁷ Such was the development of the antiphon, however, that, according to Dobszay, some two thousand antiphons and one thousand responsories or more were included in “an average” mediaeval antiphonary.⁸ With the promulgation of *Quod a nobis* by Pius V in 1568, many of these accretions were either rationalised or ousted altogether.⁹ With this ‘reform’, the Roman Office remained largely intact, replete with numerous antiphons, until the major reform of Pius X with the promulgation of *Divino afflatu* in 1911. The most significant outcome of this reform was the redistribution of the psalms and thus the total abandonment of the principle of *psalmodia currens* (continuous psalmody). This, together with the addition of seven new canticles derived from the Old Testament, made for

³ RB, chap. 45, p. 46.

⁴ Ibid., chap. 24, p. 31.

⁵ Ibid., chap. 47, p. 47.

⁶ Ibid., chap. 17, p. 26.

⁷ Dobszay, 53.

⁸ Ibid.

⁹ See *ibid.*, 55.

particularly troublesome and complex issues when it came to the matter of the antiphons.

While particular antiphons were put to one side, “many new antiphons were needed because of the new place of the psalms and psalm divisions. The new texts (many times worded in a style different from the old ones) required new melodies.”¹⁰ The provenance of these new melodies is beyond the scope of this study; suffice to say that this is still a matter of considerable debate.

Despite the redistribution of the psalms, there remained a degree of continuity which provides a useful basis for further discussion. For the Office of Lauds on Sunday in Ordinary Time, for example, Psalms 92, 99, 62 and 66, in praising God as creator and king, are given in the pre-Pius X Psalter under a single antiphon, *Alleluia, alleluia*.¹¹ In the Psalter of Pius X, Psalms 92, 99, and 62 have retained their place within this Office but are each given under their own antiphons;¹² Psalm 66 has been assigned to Lauds I and II of Tuesday only.¹³ The antiphon for the *Cantic of the Three Children* (Dan. 3:57-88, 56), “*Tres pueri jussu regis in fornacem missi sunt*” (The three children, at the king’s command, are cast into the furnace), remains unchanged.

In the earlier Psalter, for the Office of Lauds on Tuesday in Ordinary Time, Psalm 66 is paired with Psalm 62 under the antiphon “*Ad te de luce vigilo, Deus*” (To you, O God, I keep vigil at dawn);¹⁴ in the Psalter of Pius X, it is given under its own antiphon, “*Illumina, Domine, vultum tuum super nos*” (Shine, Lord, your countenance upon us).¹⁵ The Cantic of

¹⁰ Ibid., 57.

¹¹ *Breviarium Romanum ex Decreto Sacrosancti Concilii Tridentini Restitutum S. Pius V. Pontificis Maximi (Pars Aestiva)*, (Cincinnati: Ratisbonae, 1888), 14-15.

¹² *Breviarium Romanum* (1938), 50-51.

¹³ Ibid., 147, 151.

¹⁴ *Breviarium Romanum* (1888), 59.

¹⁵ *Breviarium Romanum* (1938), 147.

Ezechias (Is. 38:10-20) for Lauds of Tuesday in the earlier Office,¹⁶ now having been moved to Lauds II of Tuesday,¹⁷ is replaced by the ‘new’ Canticle of Tobias (Tob. 13:1-10) under the antiphon, “*Exaltate Regem saeculorum in operibus vestris*” (Praise the King of ages in your works).¹⁸ From these few examples, it is clear that with the adoption of this new Psalter there had been both a level of continuity and yet considerable reform.

From the enormity of the legacy of Pius X, it is obvious that, by any measure, he was a pope who was resolute in his quest to initiate change at every level within the Church, and nowhere more so than in the liturgy. Such was his vision and zeal for the task that by December, 1912, less than two years after the promulgation of *Divino afflatu*, the Vatican had produced the *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis* to accompany the revised *Breviarium Romanum*.¹⁹ For all those committed to chanting the Roman Office, this impressive tome would be its cornerstone until well after the initial reforms of Vatican II.

5.2 New Antiphons and the Gregorian Tradition

With the promulgation of *Laudis canticum* in 1970, the tantalising aspirations of *Sacrosanctum Concilium* of 1963 were gradually becoming a reality. However, there was still much to be considered and it was not until February, 1971, with the instruction from the Sacred Congregation for Divine Worship, *Institutio Generalis de Liturgia Horarum*, that a number of major concerns began to emerge. If the concerns relating to the Psalter and the canticles seemed, at times, insurmountable, they were slight indeed when compared to those pertaining to the antiphons, particularly as far as the music was concerned:

The authors of the *Liturgia Horarum* created a great number of new antiphons. They defined new texts for many days and feasts, neither better nor worse but different from the Roman Antiphonary. A great number of the antiphons from the *Antiphonale*

¹⁶ *Breviarium Romanum* (1888), 59.

¹⁷ *Breviarium Romanum* (1938), 152.

¹⁸ *Ibid.*, 147.

¹⁹ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, (Rome: Typis Polyglottis Vaticanis, 1912).

Romanum remained unused, while many new pieces appeared without any melody assigned. This means that the *Antiphonale Romanum* cannot be adapted. One may pick up pieces from its repertory but it must be mixed with a whole bundle of new texts.

The new antiphons are *texts* [italics his] singled out from the Bible by liturgical experts. ... the *Liturgia Horarum* is a book to be *read* [italics mine].²⁰

Then, in language curiously akin to that of Percy Jones and Anthony Ruff in their respective discussions regarding the problems associated with adapting the vernacular to Gregorian melodies, Dobszay asserts:

The music experts had to realise that the melodies cannot be adapted to the texts of the *Liturgia Horarum*, and only two possibilities exist: to compose new melodies for hundreds of new texts or to select antiphons from the old Antiphonary with the consequence that the 'libretto' of the Office (*Liturgia Horarum*) and the sung variants will be totally different.²¹

After more than a decade, those wishing to chant the *Liturgia Horarum* in the Gregorian tradition were still awaiting the publication of a new and much anticipated *Antiphonale Romanum*. Clearly, even for the 'music experts', this was a task of gargantuan proportions, particularly when considered against the rapidity with which the *Antiphonale* of Pius X had been published; an interim solution was urgently required. On March, 25, 1983, the Congregation for the Sacraments and Divine Worship announced the publication of an interim 'antiphonale', *Ordo cantus Officii*.²² Its contents were devoted entirely to detailed listings of the antiphons and hymns for the liturgical seasons, the propers for the saints and the commons, and the four-week Psalter. Although drawn from more than a dozen sources, the majority of the antiphons were derived from the *Antiphonale Monasticum* of 1934 and the *Psalterium Monasticum* of 1981.²³ Nevertheless, many of these same antiphons had also appeared in the *Antiphonale* of Pius X. Thus, for the Office of Lauds on Sunday in Ordinary

²⁰ Dobszay, 63-64.

²¹ Ibid., 64.

²² *Ordo cantus Officii (Editio typica)*, (Vatican City: Typis Polyglottis Vaticanis, 1983).

²³ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis* (Tournai: Desclee & Co., 1934; reprint, La Froidfontaine, France, 1995); *Psalterium Monasticum: Cum Canticis Novi & Vereris Testamenti*, (Sable-Sur-Sarthe, France: Abbaye Saint-Pierre de Solesmes, 1981).

Time, now set across a four-week cycle, the designated antiphon for Psalm 62 in Week 1, “*Ad te de luce vigilo, Deus*” (To you, O God, I keep vigil at dawn), appears in the *Antiphonale Monasticum*,²⁴ the *Psalterium Monasticum*²⁵ and the earlier *Antiphonale*.²⁶ However, the antiphon, “*Tres ex uno ore clamabant in camino ignis*” (The three shouting as one in the blazing fire), assigned in the *Liturgia Horarum* to the *Canticle of the Three Children* (Dan. 3:57-88, 56), is substituted somewhat expediently with the antiphon “*Tres pueri jussu regis*” (The three children, at the king’s command) which appears in all three earlier sources.²⁷ Psalm 92, now allocated to Lauds of Sunday for Week 3, is given under the antiphon, “*Mirabilis in altis Dominus, Alleluia*” (Lord is wonderful on high, Alleluia) in the *Liturgia Horarum*; in the interim *Ordo*, it is given under the antiphon, “*Regnavit Dominus*” (Praise the King), again taken from the *Psalterium Monasticum*.²⁸ In keeping with the schemata of St Benedict, Pius V and Pius X, Psalm 66 continues to be rendered in the Office of Lauds for Tuesday, albeit in Week 3 only of the four-week schema. In a departure from the Rule of Benedict, where he directs that it is to be said “without a refrain and slightly protracted, as on Sunday,”²⁹ it is given in both the *Liturgia Horarum* and the *Ordo* under the antiphon, “*Illumina, Domine, vultum tuum super nos*” (Shine, Lord, your countenance upon us), from the *Psalterium Monasticum* and, maintaining some semblance of continuity, the *Antiphonale* of 1912.³⁰

²⁴ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 327.

²⁵ *Psalterium Monasticum: Cum Canticis Novi & Vereris Testamenti*, 72.

²⁶ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 297.

²⁷ *ibid.*, 4; Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 30; *Psalterium Monasticum: Cum Canticis Novi & Vereris Testamenti*, 74.

²⁸ *Psalterium Monasticum: Cum Canticis Novi & Vereris Testamenti*, 211.

²⁹ RB, chap. 13, p. 24.

³⁰ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 90; *Psalterium Monasticum: Cum Canticis Novi & Vereris Testamenti*, 66.

As if the foregoing had not presented enough problems, there was more to follow. In the four-volume *Liturgia Horarum* of 1971 (*Liturgia Horarum editio typica*),³¹ no provision had been made for the three-year cycle of antiphons for the *Benedictus* and *Magnificat* for Lauds and Vespers I and II respectively of Sundays. This was remedied by the promulgation in 1985 of the *Liturgia Horarum editio typica altera*.³² Thus, in one fell swoop, the liturgists, and more specifically the musicians within their ranks, were faced with the prospect of accommodating nine different antiphons for any one Sunday across the entire three-year liturgical cycle!

In 2009, more than 25 years after the production of the interim *Ordo*, the ‘first’ volume of the revised *Antiphonale* finally appeared as *Antiphonale Romanum II*.³³ The work of the Solesmes monks at the Abbaye Saint-Pierre, this extensive volume contains settings for the Vespers of Sundays, feast days and solemnities, including Proper antiphons for the *Magnificat* to accommodate the three-year cycle of readings for the Mass. As William Mahrt noted in 2010, “presumably the first volume will be for Lauds and will be as extensive.”³⁴ At the time of writing, it has yet to appear. Predictably, *Antiphonale II* has within it numerous “genuine Gregorian antiphons from historical sources.”³⁵ As Mahrt so convincingly shows, however, many of the texts do not align with those given in the *Liturgia Horarum* as, for example, those for the four weeks for Vespers II of Sunday. Nevertheless, in the *General Instruction of the Liturgy of the Hours*, the Congregation for Divine worship advises that “if the melody for an antiphon is lacking another antiphon may be taken from the existing

³¹ *Liturgia Horarum iuxta Ritum Romanum editio typica*.

³² *Liturgia Horarum iuxta Ritum Romanum editio typica altera*. Unless otherwise stated, all references to this edition have been taken from the online version at “*Liturgia Horarum iuxta ritum Romanum editio typica altera*,” (1985). <https://www.almudi.org/portals/0/docs/breviario/fuentes/breviario.html> (accessed 20/02/2013).

³³ *Antiphonale Romanum: Ad Vesperas in dominicis et festis*, vol. II (Sable-Sur-Sarthe, France: Abbaye Saint-Pierre Solesmes, 2009).

³⁴ William Mahrt, “Review: *Antiphonale Romanum. Liturgia Horarum Iuxta Ritum Romanum. Vol. 2*,” *Sacred Music* 137, no. 1 (2010): 73.

³⁵ *Ibid.*

repertoire, provided this is in agreement with the norms in nn 113, 121–125.”³⁶ Importantly, those antiphons which do come from the Gregorian canon are here “augmented by new compositions primarily based on ancient melodies [that] will become part of the official chant repertory from which it is possible to select antiphons for the Divine Office.”³⁷

Notwithstanding the high regard in which Gregorian chant has always been held, such an approach is entirely compatible with the Roman tradition which, over the centuries, has made provision for considerable flexibility such as this. Thus, in *Tra le sollecitudini* of Pius X, those responsible for sacred music were advised that

The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.³⁸

Indeed, it was in this same spirit of pragmatism that the revision of the *Antiphonale Monasticum* was undertaken in 1998. In his introduction to this new antiphoner, the first volume of which was published in 2005,³⁹ Daniel Saulnier, OSB advised that when the preceding searches for pre-existing texts and their melodies proved fruitless, it seemed necessary to ‘compose’ an antiphon drawn from the text of the *Liturgia Horarum* and making use of traditional formulae found in the chant repertoire.

The rules governing chant composition are well known today, and so it is possible to ‘compose’ a melody in such a way that it will allow the text in use to sound like a traditional antiphon, and fit into the rest of the repertoire.⁴⁰

From the foregoing, it is obvious that any change to the arrangement of the Psalter and, although far fewer in number, the canticles would require change of equal and, more often

³⁶ GILH, art. 274.

³⁷ Michael Gammon, "Antiphonale Romanum II: The First Volume of the Official Roman Antiphony", Gregorian Institute of Canada <http://www.gregorian.ca/wp/wp-content/uploads/2015/09/Antiphonale-Romanum-II-Final-MG-ENGLISH.pdf> (accessed 01/07/2013).

³⁸ TLS, art. 11(d).

³⁹ *Antiphonale Monasticum: De tempore*, vol. I (Sable-Sur-Sarthe, France: Abbaye Saint-Pierre Solesmes, 2005).

⁴⁰ Daniel Saulnier, "A New Monastic Antiphoner", Chant Cafe <http://www.chantcafe.com/2010/07/translation-of-saulniers-introduction.html> (accessed 03/10/2012).

than not, even greater complexity when it came to selecting and setting the antiphons.

However, before considering how the participating communities dealt with this challenge, so far as the music was concerned, some consideration must first be given to the nature of the texts themselves, their origins, and their translation into the vernacular.

5.3 The Provenance of the Texts

In furthering this discussion, it is appropriate to consider firstly, albeit in broad terms only, the Psalter, the cornerstone of the Divine Office, in an historical context. In this respect, the GILH provides a useful starting point:

Each psalm was composed in particular circumstances, suggested by the titles which head the psalms in the Hebrew Psalter ... Though these songs originated many centuries ago in a Semitic culture, they express the pain and hope, misery and confidence of men of any age and land, and especially sing of faith in God, his revelation and his redemption.⁴¹

As has been well argued in biblical scholarship, this can be readily discerned through both the traditional division of the Psalter into five books (1-41, 42-72, 73-89, 90-106 and 107-150), thus acknowledging the five books of the Torah (Genesis, Exodus, Leviticus, Numbers and Deuteronomy), and the grouping of psalms according to type, for example those of lament, thanksgiving, imprecation, or pertaining to the Messiah.⁴² This latter approach must have been a significant factor when it came to determining the antiphons not only for the Psalter but also for the canticles.

The texts for the Psalter antiphons are derived from two discrete sources—those which are drawn from the psalms to which they pertain, and those which are non-Biblical, or ecclesiastically authored. To the first category belong, primarily, the antiphons for Sundays and ferias. Thus, for example, “*Calicem salutaris accipiam, et nomen Domini invocabo*”, the

⁴¹ GILH, art. 107.

⁴² See, for example, C. Hassell Bullock, *Encountering the Book of Psalms: A Literary and Theological Introduction* (Grand Rapids, Minnesota: Baker Academic, 2001); Hermann Gunkel, *The Psalms: A Form-Critical Introduction*, trans., T. M. Horner (Philadelphia: Fortress Press, 1967).

antiphon for Psalm 116B (115) for Vespers I of Week 3 in Ordinary Time, is taken verbatim from the psalm as given in the *Liturgia Horarum* (vs. 4). In both the Grail translation and the LOTH, this is given within the psalm as “The cup of salvation I will raise; I will call on the Lord’s name.” As an antiphon, however, it is somewhat more poetic: “I will take the chalice of salvation, and I will call on the Name of the Lord.”⁴³ The latter translation is very much in keeping with the ideals of LA:

One should maintain the vocabulary that has gradually developed in a given vernacular language to distinguish the individual liturgical ministers, vessels, furnishings, and vesture from similar persons or things pertaining to everyday life and usage; words that lack such a sacral character are not to be used instead.⁴⁴

In this respect, the translation of “calicem”, the accusative case of “calyx”, as “chalice” serves well the ideal of separation from things pertaining to everyday life; so, too, does the translation of “Domini”, the genitive case, as “of the Lord” thus eschewing the use of the apostrophe.

“*Mirabilis in altis Dominus, alleluia*”, the antiphon for Psalm 93 (92) for Lauds of the following morning, appears within the psalm as “*potens in altis Dominus*” (vs. 5). In the Grail translation and LOTH, it is given within the psalm as “The Lord is glorious on high” while, as an antiphon, it appears as “The Lord is wonderful on high, alleluia”.⁴⁵ The substitution of *potens* for *mirabilis* lends to the antiphon a sense of astonishment, of awe, of wonderment, not one of domination, of might, or of power. Such ‘license’ is not merely permitted; it had been actively encouraged from the time of Paul VI who had charged the Consilium with the task of implementing SC. In *Comme le prévoit* of 1969, described as “the most influential

⁴³ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [261].

⁴⁴ LA, art. 50(c).

⁴⁵ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [267].

document in the history of sacred or secular translation”⁴⁶ and published not in Latin but in “six modern languages,”⁴⁷ the Consilium advised that

The responses ... and antiphons, even though they come from Scripture, become part of the liturgy and enter into a new literary form. In translating them it is possible to give them a verbal form which, while preserving their full meaning, is more suitable for singing and harmonises them with the liturgical season or a special feast. Examples of such adaptations which include minor adaptations of the original text are numerous in ancient antiphonaries.⁴⁸

The non-Biblical Psalter antiphons are mostly to be found in the Propers of the Seasons and the Sanctoral Cycle. “*Cum essent in tormentis martyres Christi caelestia contemplantes, dicebant: Adiuva nos, Domine*”, given in the LOTH as “When the martyrs of Christ were in torment they fixed their minds on heavenly things, and said: Lord, come to our help (alleluia)”, is the antiphon for Psalm 63 (62), the first psalm for Lauds in the Common of Martyrs.⁴⁹ Although its origin is unclear, it is very much in the tradition of the hagiographic and patristic writings that are found throughout the Offices. It is both an expression and a legacy of the Church under siege and her followers as a persecuted people, a people who would, like the martyrs before them, willingly surrender their lives for their faith. An anachronism though it may be for many of today’s faithful, sentiments such as this were, for centuries, central to the *modus operandi* of the Church and to the belief system of those whose lives were so often imperilled in furthering her cause in hostile lands.

An excellent example of appropriation from the Hebrew to the Christian context appears in “*Gloriosa dicta sunt de te, Virgo Maria*”, the antiphon for Psalm 87 (86) in the Office of Readings for the Common of the Blessed Virgin Mary. “The Lord prefers the gates of Zion to all Jacob’s dwellings,” proclaims the psalmist. “Of you are told glorious things, O city of God!” This is given in the LOTH as “Of you are told glorious things, O Virgin Mary

⁴⁶ Turner, 410.

⁴⁷ Ibid., 412.

⁴⁸ CLP, art. 36(c).

⁴⁹ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 563*.

(alleluia)".⁵⁰ The appropriation from Psalter to antiphon is effected by the substitution of the Hebrew salutation to Zion, the city of God, with the Christian salutation to the Virgin Mary, the Mother of God.

As with the psalms, the antiphons for the canticles come from both Biblical and ecclesiastical sources. Thus the *Canticle of the Three Children* (Dan. 3:57-88, 56), for Lauds of Sunday for Week 3 in Ordinary Time, is prefaced by the antiphon "*Laudabilis es, Domine, et superexaltatus in saecula, alleluia*", given in the LOTH as "May you be praised, Lord, and extolled forever, alleluia."⁵¹ This somewhat loose paraphrase of the final phrase in the canticle itself, "*et laudabilis et gloriosus in saecula*", is coupled with the oft-repeated "*laudemus et superexaltemus eum in saecula*." Although there may be a certain lyricism in the translation in the LOTH, the subtleties of the Latin are somewhat lost in its final form, "To him be highest glory and praise forever. ... To you be highest glory and praise forever."

The antiphon, "The martyrs died as witnesses to Christ; they will live forever", for the canticle, *Christ Suffered for You* (1 Pet. 2:21-24), from Vespers I for the Common of Martyrs, provides an interesting comparison.⁵² The numerous New Testament references to martyrdom aside, such as those in Revelation (2:10 and 17:6), it would appear that this particular antiphon is most likely of ecclesiastical authorship. In keeping with both Psalm 63 (62) and its antiphon as discussed above, this antiphon is further affirmation that, through suffering in this life, these martyrs will indeed meet their saviour in the life to come.

The antiphons for the *Benedictus* and the *Magnificat* provide yet another dimension to literary provenance. As with those for the Psalter and the other canticles, these are derived

⁵⁰ Ibid., 508*.

⁵¹ Ibid., [268].

⁵² Ibid., 554*.

from a variety of sources. Not infrequently they come directly from the canticle to which they pertain, as for example, for Lauds of Monday in Week 2. Here, the antiphon, “Blessed be the Lord, for he has visited us and freed us”, is an obvious adaptation of the opening verse of the *Benedictus*, “Blessed be the Lord, the God of Israel! He has visited his people and redeemed them.”⁵³ Importantly, those for Sundays are now taken, either directly or as a paraphrase, from the Gospel of the Mass of the same day. Accordingly, the antiphons for Vespers I, Lauds and Vespers II for the Thirteenth Sunday in Ordinary Time (Year A) are each drawn from the Gospel of Matthew 10:37-42, the reading set down for that particular Sunday. “*Qui non accipit crucem suam et sequitur me, non est me dignus, dicit Dominus*” (Whoever does not take up the cross and follow me is not worthy of me, says the Lord) (vs. 38), for Vespers I; “*Qui recipit vos me recipit; et qui me recipit, recipit eum qui me misit*” (Whoever welcomes you welcomes me, and whoever welcomes me welcomes the one who sent me) (vs. 40) for Lauds; and “*Quicumque potum dederit uni ex minimis istis calicem aquae frigidae tantum in nomine discipuli, amen dico vobis, non perdet mercedem suam*” (Whoever gives even a cup of cold water to one of these little ones in the name of a disciple, truly I tell you, none of these will lose their reward) (vs. 42) for Vespers II are each taken verbatim from the text as given in the *Nova Vulgata*.

In the GILH, provision is also made for proper antiphons for the *Benedictus* and the *Magnificat* to be used, where they exist, on solemnities, feasts, memorials and in the Seasonal Office. For the last of these, they should be “taken from the Proper of the Season if there are any, otherwise from the current Psalter.”⁵⁴ In this respect, one of the glories of the antiphon repertory is the set of so-called ‘O Antiphons’. Integral to the Vespers of the final week of Advent, the texts are, in broad terms, typical of the *Magnificat* genre. Given the numerous

⁵³ Ibid., [167].

⁵⁴ GILH, art. 119.

discussions and analyses pertaining to these antiphons, all that remains to be noted in this discussion is that, such is their significance, they have remained quarantined for the better part of a thousand years from each and every change to which the Office has otherwise been rigorously, even ruthlessly, subjected.⁵⁵

At this point, mention must be made of the Invitatory antiphon. For St Benedict, this was invariably the refrain to Psalm 95 (94).⁵⁶ Although in the *Liturgia Horarum* (and therefore the LOTH) provision has been made for this psalm to be substituted with any one of psalms 100 (99), 67 (66) or 24 (23),⁵⁷ the antiphons, of which there are fourteen in Ordinary Time, are set according to a two-week cycle, overlaying Weeks 1 & 3 and 2 & 4 respectively of the four-week Psalter schema.⁵⁸ In addition, there are eight Invitatory antiphons for the Propers of the Season, two for each season, alternating, for the most part, on a weekly cycle throughout the particular season. Generally, they speak of jubilation, gratitude and the goodness of the Lord, and end with a call to the collective to come, serve and worship. Hence, for the Sunday in Week 1, the faithful proclaim “*Venite, exsultemus Domino, iubilemus Deo salutari nostro, alleluia*” (Come, ring out our joy to the Lord; hail the God who saves us, alleluia!).⁵⁹ This antiphon is typical of the genre, the text here being the first verse, verbatim, of Psalm 95 (94). Again, there also are antiphons specific to the sanctoral cycle. Thus, for the Common of Martyrs, the ferial antiphon is replaced with “*Regem martyrum Dominum, venite, adoremus*” (The Lord is king of martyrs; come, let us adore him).⁶⁰ As with the aforementioned antiphon for the canticle from Peter, there appears to be no single direct Biblical source for the opening phrase. Importantly, the Invitatory psalm is always rendered

⁵⁵ See, for example, Felix Just, “O Antiphons’ for the Week before Christmas”, The Roman Catholic Lectionary Website <http://catholic-resources.org/Lectionary/Advent-O-Antiphons.htm> (accessed 01/10/2014).

⁵⁶ RB, chap. 9, p. 21.

⁵⁷ GILH, art. 34.

⁵⁸ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [4].

⁵⁹ Ibid.

⁶⁰ Ibid., 556*.

“in responsorial fashion, that is, with its antiphon said first, repeated, and taken up again after each verse of the psalm.”⁶¹

Brief mention must also be made of the Alleluia. In his Rule, St Benedict proffers some advice regarding when this is to be used. Thus, for the Solemnity of Easter until Pentecost, he directs that the Alleluia “is always said with both the psalms and the responsories.”⁶² In keeping with this tradition, the GILH prescribes that “In Eastertide, Alleluia is added to every antiphon, unless its addition clashes with the meaning of the antiphon.”⁶³

5.4 Vernacular Settings

From the above, it is clear that, in transitioning from the pre- to the post-Vatican II Office, the challenge of casting in an appropriate musical idiom an entirely new repertory of vernacularised antiphons was always going to be onerous and, at times, even overwhelming. For, while those continuing in the Latin tradition had, as their starting point, a musical canon spanning more than a thousand years, those operating in the vernacular domain would be starting from scratch, if the psalms and the canticles were any indication.

In the *Directorium de Opere Dei Persolvendo* (*The Directory*), the first of the documents in the *Thesaurus Liturgiae Horarum Monasticae* of 1977, provision had been made for Benedictine communities to “adopt the Liturgy of the Hours according to the Roman Rite.”⁶⁴ As early as 1971, however, the nuns at Stanbrook Abbey had published an ‘interim’ booklet, *Music Supplement to ‘The Prayer of the Church: Evening Prayer for all Sundays and Solemnities’*, which was intended for use by choirs and communities who wished to chant the

⁶¹ GILH, art. 34.

⁶² RB, chap. 15, p. 25.

⁶³ GILH, art. 120.

⁶⁴ Field, ed., art. 24, p. 43.

offices in the vernacular.⁶⁵ This was a timely response to SC wherein it was directed that “Pastors of souls should see to it that the chief hours, especially Vespers, are celebrated in common in church on Sundays and the more solemn feasts.”⁶⁶ In 1978, led by Hildelith Cumming, the nuns published *Music for Evening Prayer for Sundays, Holy Days & Feasts of the Lord*.⁶⁷ Pre-empting the *Antiphonale Romanum II* by more thirty years, this was a far more comprehensive response to the musical lacuna created by the publication in 1974 of the *Liturgy of the Hours*. An antiphonary by any other name, it contained musical settings for the frequently recurring texts; the canticles; the antiphons for the four-week Psalter, the Propers of the Seasons and the Saints; and the Office of Compline. In effect, this was a compendium of much of the thinking that, by the late seventies, had gone into developing elegant musical solutions for setting the various elements of the Divine Office of which the antiphons, by any measure, were the most plentiful and, at times, the most complex. In this regard, Dame Hildelith’s primary consideration was always one of respect for the text and its underlying meaning:

True liturgical music is a wedding of words and melody, and it should be borne in mind that the recognised supremacy of the texts rests on the meaning expressed rather than on the physical shapes and sounds of the words themselves.⁶⁸

Her approach, which she described as “simple”,⁶⁹ was that the antiphon should be “sung to a psalm-tone or a psalm-tone-type formula.”⁷⁰ Her five ‘methods’, ranging from chanting the antiphon to a simple psalm tone through to a fully-fledged melodic structure, were based, where possible, on the principle of division of the text into sections.⁷¹ Such an approach was entirely in keeping with the Gregorian tradition.

⁶⁵ Benedictines of Stanbrook Abbey, ed.

⁶⁶ SC, art. 100.

⁶⁷ Cumming, ed.

⁶⁸ *Ibid.*, 6.

⁶⁹ *Ibid.*, 11.

⁷⁰ *Ibid.*

⁷¹ *Ibid.*, 11-17.

5.5 The Antiphons and the Participating Communities

As discussed in Chapter 3 (The Psalter), the Benedictines at New Norcia are very much indebted to the nuns at Stanbrook Abbey when chanting the Psalter. When it comes to the antiphons, however, they have eschewed Dame Hildelith's advice altogether. Closer consideration of the antiphons from two Offices, observed in the course of this research, will serve to inform this discussion. The antiphons for Vespers I in the fourth week of the Lenten Season provide a useful starting point (Ex. 5.1).⁷² With the exception of the New Testament canticle from Philippians, there is no hint of congruity between the Benedictine and Roman Offices, either with regard to the allocation of the psalms or with the selection of antiphons.⁷³ Moreover, the psalmody rendered at New Norcia, again with the exception of the New Testament canticle, aligns entirely with Schema B as given in the *Thesaurus*. Furthermore, these antiphons are identical to those prescribed for Ordinary Time; for the Roman Office they have been selected to accord with the liturgical season.

⁷² Fieldwork recording: Saturday, March 9, 2013.

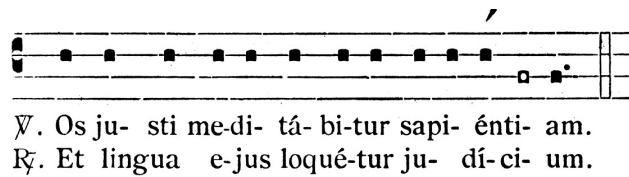
⁷³ TLHM, 99; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, ed. England and Wales Episcopal Conferences of Australia, Ireland and Scotland, 3 vols., vol. 2 (Sydney: E.J. Dwyer, 1974), [334-336].

New Norcia	TLHM (1977)	LOTH (1974)	LH (1985)
<p>Psalm: 66 (65) Antiphon 1: O peoples, bless our God, the God who gave life to our souls.</p> <p>Psalm: 20 (19) Antiphon 2: The Lord will give victory to his anointed one.</p> <p>Psalm: 21 (20) Antiphon 3: We shall sing and praise your power, O Lord.</p> <p>Psalm: 138 (137) Antiphon 4: In the presence of the angels I will bless you.</p> <p><i>Magnificat</i> Antiphon: Descendit hic justificatus in domum suam ab illo: quia omnis qui se exaltat, humiliabitur et qui se humiliat, exaltabitur.</p>	<p>Psalm: 66 (65) Antiphon 1: Benedicite gentes Deum nostrum, qui posuit animam nostrum vitam, alleluia.</p> <p>Psalm: 20 (19) Antiphon 2: Tribuit Dominus victoriam Christo suo.</p> <p>Psalm: 21 (20) Antiphon 3: Cantabimus et psallemus virtutes tuas, Domine.</p> <p>Psalm: 138 (137) Antiphon 4: In conspectu angelorum psallam tibi, Deus meus.</p> <p>NT Cantic: Phil. 2:6-11 Antiphon 5: Nonne sic oportuit pati Christum...</p> <p><i>Magnificat</i> Antiphon: Descendit hic justificatus in domum suam ab illo: quia omnis qui se exaltat, humiliabitur et qui se humiliat, exaltabitur.</p>	<p>Psalm: 122 (121) Antiphon 1: Let us enter God's house with rejoicing.</p> <p>Psalm 130 (129) Antiphon 2: Sleepers, awake; rise from the dead and Christ will give you life.</p> <p>NT Cantic: Phil. 2:6-11 Antiphon 3: God loved us so much that he was generous with his mercy: when we were dead through our sins, he brought us to life in Christ.</p> <p><i>Magnificat</i> Antiphon: God loved the world so much that he gave his only son, so that everyone who believes in him may not be lost but may have eternal life.</p>	<p>Psalm: 122 (121) Antiphon 1: In domum Domini laetantes ibimus.</p> <p>Psalm 130 (129) Antiphon 2: Surge, qui dormis, et exsurge a mortuis, et illuminabit te Christus.</p> <p>NT Cantic: Phil. 2:6-11 Antiphon 3: Propter nimiam caritatem suam, qua dilexit nos Deus, cum essemus mortui peccatis, convivicavit nos in Christo.</p> <p><i>Magnificat</i> Antiphon Year C: Surgam et ibo ad patrem meum, et dicam illi: Pater, peccavi in caelum et coram te, et iam non sum dignus vocari filius tuus.</p>

Ex. 5.1: Antiphons for Vespers I, Fourth Sunday in Lent–Psalter Week 4

The texts for all four antiphons are derived, practically verbatim, from the psalms to which they pertain. The antiphon for Psalm 66 (65), for example, comes from verses 8 and 9; that for Psalm 138 (137) is taken verbatim from the first verse of the psalm. Musically, the ‘settings’ are simple in the extreme, each consisting of a two-note cell of either a falling tone or falling minor third. In effect, the first note is the reciting note; the second is a termination of one note. Thus, for example, the antiphon for Psalm 66 (65) was chanted on ‘a’ with a termination on ‘g’; Psalm 21 (20) was chanted on ‘a’ with a termination on ‘f#’. While both formulae are deeply rooted in the Gregorian tradition, it is the second that is somewhat more distinctive. In the *Antiphonale Monasticum*, this appears in a number of guises as, for

example, its designation as *Tonus simplex* within the tones assigned to the versicles of the *Toni communes* (Ex. 5.2).⁷⁴



Ex. 5.2: *Tonus simplex* (*Antiphonale Monasticum*)

The setting for the *Magnificat* antiphon, “*Descendit hic justificatus*”, comes from the *Antiphonale Monasticum* where it is prescribed for the tenth Sunday after Pentecost (Ex. 5.3).⁷⁵ The text is from Luke 18:14: “I tell you, this man went down to his home justified rather than the other; for all who exalt themselves will be humbled, but all who humble themselves will be exalted.” (NRSVCE) The setting, in mode VIII G, has some especially fine examples of word painting, in particular the ascending figure on “*justificatus*” and, in stark contrast, the falling figures on “*humiliatibur*” and “*humiliat*” respectively.



Ex. 5.3: Antiphon–*Magnificat* (*Antiphonale Monasticum*)

In the Church’s liturgical calendar, November 9 marks the Dedication of the Lateran Basilica. As one of the four major basilicas in Rome and the Cathedral Church of the Bishop of Rome, the day is accorded the status of Feast, with the Common for the Dedication of a Church

⁷⁴ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1232.

⁷⁵ *Ibid.*, 601.

being used for all Offices other than Compline. Little wonder, then, that the Benedictine Offices for this feast, so far as the antiphons are concerned, should align to a considerable extent with those prescribed for the Roman Offices, an example of which is the Office of Lauds.⁷⁶ Here, despite there being a significant rearrangement of antiphons from one Office to another, it is clear that most of the content, so far as the texts are concerned, is common to both observances (Ex. 5.4).⁷⁷ In this respect, however, it should be noted that the psalmody for Lauds in the LOTH consists of two psalms and an Old Testament canticle only, thus making any direct comparison difficult at best.

As is the practice at New Norcia, Vigils had been anticipated. Accordingly, Lauds, being the first Office for the day, began with Psalm 95 (94) as the Invitatory. Here, the antiphon is derived from two discrete sources. “Christ has shown his love for the Church” is clearly an adaptation of Ephesians 5:25, “Husbands, love your wives, just as Christ loved the church and gave himself up for her” (NRSVCE); “Come let us adore him” is a paraphrase of verse 6, “Come in; let us bow and bend low.” The antiphon for Psalm 93 (92) comes verbatim from verse 5; the antiphon for Psalm 100 (99), is taken directly from Isaiah 56:7 and also quoted in Matthew 21:13; and the antiphon for Psalm 150 (150) is a paraphrase of Isaiah 54:12, “I will make your pinnacles of rubies, your gates of jewels, and all your wall of precious stones.” (NRSVCE)

⁷⁶ TLHM, 495-498; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 481*-501*.

⁷⁷ Fieldwork recording: Sunday, November 9, 2014.

New Norcia	TLHM (1977)	LOTH (1974)	LH (1985)
Invitatory Psalm 95 (94) Antiphon: Christ has shown his love for the Church. Come let us adore him.	Invitatory Psalm 95 (94) Antiphon: Christum, qui dilexit Ecclesiam, venite, adoremus.	Invitatory Antiphon: Christ has shown his love for the Church: come, let us adore him.	Invitatory Antiphon: Text as per LTHM
Psalm 93 (92) Antiphon 1: Holiness is fitting to your house, O Lord, until the end of time.	Psalm 93 (92) Antiphon 1: Domum tuam Domine decet Sanctitudo, in longitudinem dierum.	Antiphon, Midday Prayer: Holiness will mark your house, Lord, for ever and ever.	Antiphon, Sext: Text as per LTHM
Psalm 100 (99) Antiphon 2: My house will be called a house of prayer.	Psalm 100 (99) Antiphon 2: Domus mea, domus orationis vocabitur.	Antiphon, Morning Prayer: My house will be called a house of prayer.	Antiphon, Lauds Text as per LTHM
OT Cant.: Dan. 3:53-57 Antiphon 3: The Lord's house is well established on firm rock.	Psalm 63 (62) Antiphon 3: Haec est domus Domini firmiter aedificata: bene fundata est supra firmam petram.	Antiphon, Afternoon Prayer: This is the house of the Lord; it is well founded on firm rock.	Antiphon, None: Text as per LTHM
Psalm 150 (150) Antiphon 4: The walls of Jerusalem are of precious stones; her towers are built of gems.	Psalm 150 (150) Antiphon 5: Lapides pretiosi omnes muri tui, et turres Ierusalem gemmis aedificabuntur.	Responsory, Office of Readings: All your walls are precious stones, O Jerusalem, and your towers shall be built of jewels.	Responsory, Officium, lectionis: Text as per LTHM
Benedictus Antiphon: 'Zacchaeus, make haste and come down; for I must stay with you today.' He came down with great haste and received the Lord joyfully in his house. Today salvation has come from God to this house. Alleluia.	Benedictus Zachaeae, festinans descende, quia hodie in domo tua oportet me manere: at ille festinans descendit, et suscepit illum gaudens in domum suam. Hodie huic domui salus a Deo facta est, alleluia.	Benedictus 'Zacchaeus, make haste and come down; for I must stay with you today.' He came down with great haste and received the Lord joyfully in his house. Today salvation has come from God to this house, alleluia.	Benedictus Text as per LTHM

Ex. 5.4: Antiphons for Lauds–Common of the Dedication of a Church

The Old Testament canticle is framed by the antiphon, “The Lord’s house is well established on firm rock.” While there are numerous Biblical references to the rock serving as a metaphor for the Church, it is more than likely, given the Old Testament context, that this antiphon was inspired by Isaiah 28:16, “Thus says the Lord God, See, I am laying in Zion a foundation stone, a tested stone, a precious cornerstone, a sure foundation.” (NRSVCE) The text for the *Benedictus* antiphon is taken verbatim from Luke 19:5, 6, 9. All six antiphons in this Office were chanted to the *Tonus simplex*. The Invitatory Psalm was also chanted to this tone; the

other psalms and the *Benedictus* were chanted to tones from the Stanbrook Abbey tonary. The canticle from Daniel was rendered to a setting of Gelineau. Without exception, the antiphons for both of these Offices were chanted without accompaniment by the hebdomadary.

To the outsider, life at Tarrawarra Abbey seems simple, even austere, and although this is, in some respects, reflected in their Offices, the antiphons reveal a complexity and sophistication which, given the context, was quite unexpected. This is due, almost entirely, to the endeavours of their confreres, Stephen List and Chrysogonus Waddell. But before considering the antiphons, it is important to note that, unlike the LOTH and the TLHM, there is no specific advice within the IGLHC with regard to the texts for the antiphons or, for that matter, a number of other elements within the Cistercian Office. Rather, it is advised that in rendering the psalmody and thus the antiphons, “the prescriptions of the GILH according to the Roman Rite, nos 121-125, are to be followed.”⁷⁸ Accordingly, while there was, on occasion, some alignment between the two Offices with regard to the antiphons, for the most part there was no suggestion of such alignment.

The antiphons from two Offices provide a basis for further discussion. The psalmody for the ferial Office of Lauds consists of just three psalms each under its own antiphon. In this example, Lauds for Wednesday in Week 27 in Ordinary Time, the texts are derived in their entirety from the psalms themselves (Ex. 5.5).⁷⁹ Thus, the antiphon for Psalm 102 (101), is taken verbatim from verse 3, as per the Office of Readings in the LOTH;⁸⁰ the antiphon for Psalm 64 (63) is a paraphrase of the first two lines of verse 11; and the ubiquitous “Alleluia”, used here as the antiphon for Psalm 116A (114), is actually the first verse of the psalm.

⁷⁸ IGLHC, art. 7. (“*observantiae ea in IGLH ritus romani, nn 121-125, dicantur.*”)

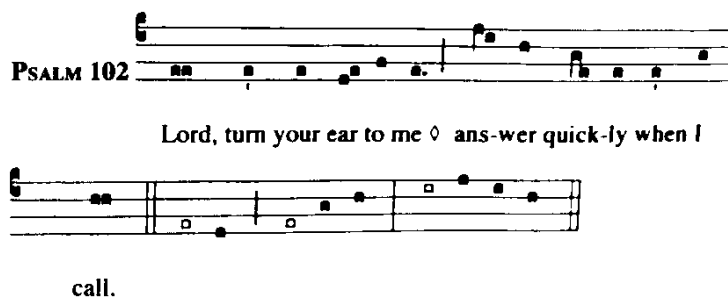
⁷⁹ Fieldwork recording: Wednesday, October 10, 2012.

⁸⁰ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [419].

Tarrawarra Abbey
<p>Psalm: 102 (101) Antiphon: Lord, turn your ear to me, answer quickly when I call.</p> <p>Psalm: 64 (63) Antiphon: The just will rejoice and take refuge in the Lord.</p> <p>Psalm: 116A (114) Antiphon: Alleluia.</p> <p>Benedictus Antiphon: Knowledge of salvation comes in God's forgiveness of our sins.</p>

Ex. 5.5: Antiphons for Lauds, Wednesday, Ordinary Time–Psalter Week 3

That the first and second antiphons can be readily bifurcated makes List's two-cell formula an obvious choice. The first, set in the Aeolian mode, is largely syllabic (Ex. 5.6).⁸¹ With only the smallest of steps in the first cell, the subsequent leap of a minor sixth perhaps suggests a plea from our earthly state to the almighty on high.



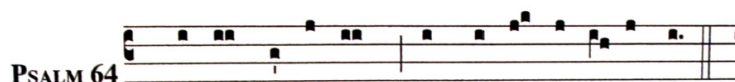
Ex. 5.6: Antiphon and Tone–Psalm 102 (101) (Stephen List)

The choice of the Mixolydian mode for the second antiphon lends a more buoyant tenor, this despite its somewhat limited range and largely stepwise movement (Ex. 5.7).⁸² Both were rendered with organ accompaniment, with the opening statement being chanted by the cantor and the full choir rejoining for the second phrase. The Alleluia, with its leap of a fifth, is

⁸¹ Setting reproduced with permission from the order of service, Lauds, Wednesday, Ordinary Time, Psalter Weeks 1 and 3.

⁸² Ibid.

simple, yet jubilant (Ex. 5.8).⁸³ Here, it was sung first by the cantor and then repeated by the full choir.



The just will re-joyce ◇ and take re-fuge in the Lord.

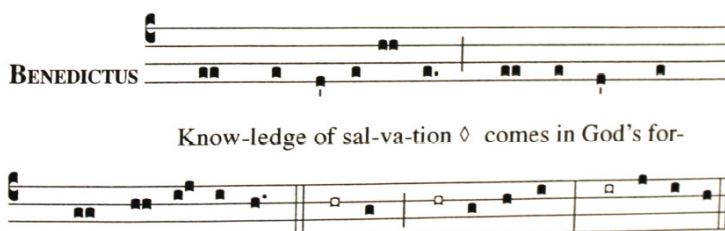
Ex. 5.7: Antiphon–Psalm 64 (63) (Stephen List)



Al- le- lu- ia

Ex. 5.8: Antiphon–Psalm 116A (114) (Stephen List)

Although there are numerous Biblical references to God’s people acknowledging their sins and seeking his forgiveness, the text for this *Benedictus* antiphon is clearly derived from within the canticle: “... for you will go before the Lord to prepare his ways, to give knowledge of salvation to his people by the forgiveness of their sins.” (NRSVCE) As with the earlier antiphons, the setting consists of two cells, here neatly coinciding with the concepts of knowledge and forgiveness, respectively (Ex. 5.9).⁸⁴ That it is couched in the same mode as the opening antiphon provides a beautifully constructed musical link which, in turn, serves to underscore the connection between their respective texts, the first seeking the ear of the Lord, while the second is almost serene in the knowledge that salvation is at hand through God’s forgiveness.



Know-ledge of sal-va-tion ◇ comes in God’s for-

give-ness of our sins.

Ex. 5.9: Antiphon–*Benedictus* (Stephen List)

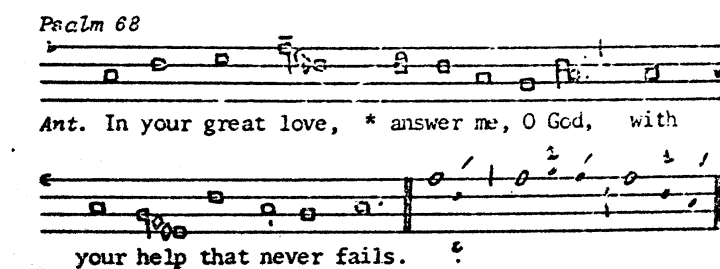
⁸³ Ibid.

⁸⁴ Ibid.

The psalmody for Vespers of Friday in Lent consists of two psalms, only the first of which was given under an antiphon (Ex. 5.10).⁸⁵ Framing Psalm 69 (68), the antiphon is taken directly from verse 14. Waddell's setting, which is a combination of the syllabic and neumatic, is based on the Hypomixolydian mode with the termination on G. Here, it was harmonised in C Major (Ex. 5.11).⁸⁶

Tarrawarra Abbey
<p>Psalm: 69 (68) Antiphon: In your great love, answer me, O God, with your help that never fails.</p> <p>Psalm: 100 (99) Antiphon: N/A</p> <p><i>Magnificat</i> Antiphon: The stone which the builders rejected has become the head of the corner. Let us rejoice in God our Saviour, and bring forth the fruits of the kingdom.</p>

Ex. 5.10: Antiphons for Vespers, Friday, Second Week of Lent – Psalter Week 2



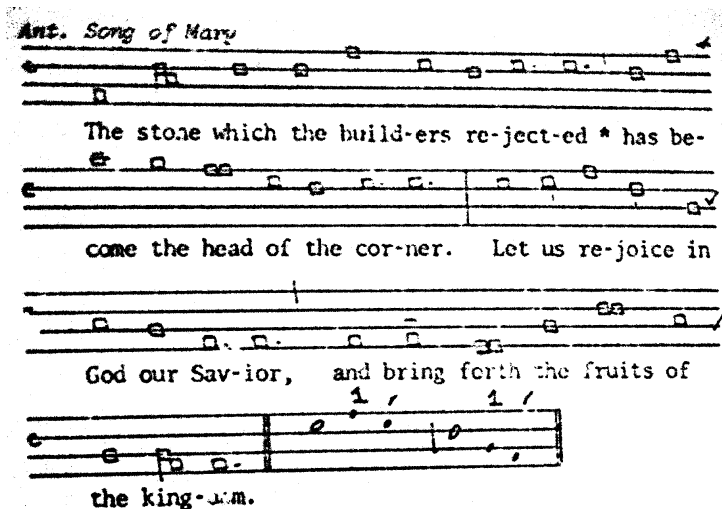
Ex. 5.11: Antiphon–Psalm 69 (68) (Chrysogonus Waddell)

The text for the *Magnificat* antiphon is taken from Psalm 118 (117) verse 22 and Matthew 21:42, 43. Prefacing a simple two-cell canticle tone, it is cast in the Hypomixolydian mode, thus recalling the modality of the opening psalm and in so doing making for a satisfying, overarching musical unity (Ex. 5.12).⁸⁷

⁸⁵ Fieldwork recording: Friday, March 6, 2015.

⁸⁶ Setting reproduced with permission from the order of service, Vespers, Friday, Season of Lent, Psalter Week 2.

⁸⁷ Ibid.



Ex. 5.12: Antiphon–*Magnificat* (Chrysogonus Waddell)

Fr Mark Ryan’s contribution to the rendering of these antiphons should not go without mention. For while they are characterised by strong melodic invention, often incorporating overt tone painting, they are given an altogether richer dimension through his ability to improvise accompaniments which are entirely in keeping with both their particular modal confines and textural implications. This is a skill which he has honed over more than 60 years as a monk. Together with his undoubted competency as an organist more broadly, this may well have been one of the reasons he was asked to join the monks as they set out from Roscrea to establish the monastery at Tarrawarra.⁸⁸

As has already been shown, the nuns at Kew Carmel are similarly indebted to Sr Paula Moroney for her splendid contribution to their liturgies. This is nowhere more evident than in the numerous antiphon settings which are found in abundance within their Office. It was surely fortuitous that one of Sr Paula’s earliest encounters with Gregorian chant was on hearing the nuns at Kew chanting the Invitatory antiphon for Psalm 94, “*Christus natus est nobis*” (Christ is born for us), on the feast of the Nativity of Our Lord. It made a lasting

⁸⁸ Fr Mark Ryan, informal conversation with the author, March 6, 2015.

impression which, it can reasonably be assumed, went on to inform so much of her work in the years to follow:

I do remember that the music part of it did move me greatly ... when they sang the Gregorian melodies, which I'd never heard before, I was really moved to tears; it was just so beautiful—the Christmas Invitatory, *Christus natus est* was sung unaccompanied—and the purity of the voices and the meaning, the intensity of it. I was just beside myself; it was such an experience. It just seemed to flow; it seemed to be effortless; it just seemed to go on and on and it was lovely to be part of that.⁸⁹

Not surprisingly, then, her settings of the Invitatory antiphons offer some useful insights into her compositional style. In this respect, Morning Praise, as the first communal Office of the day at Kew Carmel, provides a useful starting point for further discussion (Ex. 5.13).⁹⁰

Kew Carmel	LOTH (1974)	LH (1985)
Invitatory Psalm 24 (23) Antiphon: Let us come before the Lord, giving thanks to His name.	Invitatory Psalm 24 (23) Antiphon: Let us come before the Lord, giving thanks.	Invitatory Psalm 24 (23) Antiphon: Praeoccupemus faciem Domini in confessione.
Psalm 84 (83) Antiphon: Happy are they who dwell in your house, Lord.	Psalm 84 (83) Antiphon: They are happy who dwell in your house, Lord.	Psalm 84 (83) Antiphon: Beati qui habitant in domo tua, Domine.
Canticle: Is. 2:2-5 Antiphon: Come, let us go up to the mountain of the Lord.	Canticle: Is. 2:2-5 Antiphon: Come, let us go up to the mountain of the Lord.	Canticle: Is. 2:2-5 Antiphon: Venite, et ascendamus ad montem Domini.
Psalm: 96 (95) Antiphon: O sing to the Lord, let us bless His name.	Psalm: 96 (95) Antiphon: O sing to the Lord, let us bless his name.	Psalm: 96 (95) Antiphon: Cantate Domino, benedicite nomini eius.
Benedictus Antiphon: Blessed be the Lord, our God.	Benedictus Antiphon: Blessed be the Lord, our God.	Benedictus Antiphon: Benedictus Dominus Deus noster.

Ex. 5.13: Antiphons for Morning Praise, Monday, Ordinary Time—Psalter Week 3

The Invitatory Antiphon for Psalm 24 (23) for Mondays of Week 3 in Ordinary Time is typical of the form (Ex. 5.14).⁹¹ The text, derived from the second verse of Psalm 95 (94), is set syllabically in common time and in the key of C Major. The first phrase, pausing on the

⁸⁹ Sr Paula Moroney, interview.

⁹⁰ Fieldwork recording: Monday, October 8, 2012. See *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [284-288].

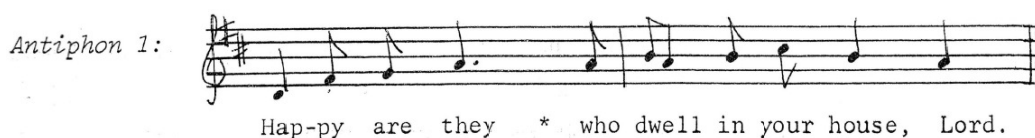
⁹¹ Setting reproduced with permission from the order of service, Morning Praise, Monday, Ordinary Time, Psalter Week 3.

dominant, could be seen to depict the faithful genuflecting to the Lord while the consequent rising phrase may well suggest that they are lifting their hands in thanksgiving as the melody comes to rest on tonic. In keeping with the GILH, the antiphon was repeated after each strophe, a practice which applies to all Invitatory antiphons rendered at Kew Carmel.



Ex. 5.14: Invitatory Antiphon–Psalm 24 (23) (Paula Moroney)

The antiphon for Psalm 84 (83) is taken directly from the Psalm itself (vs. 5); the antiphon for Psalm 96 (95) is taken, almost verbatim, from the second verse of that Psalm. In similar fashion, the canticle, from Isaiah 2, is framed by an antiphon taken verbatim from the third verse of the canticle. Musically, the settings are simple, yet highly effective. As with their much earlier Gregorian counterparts, there is often more than just a suggestion of word painting in many of the settings. A depiction of quiet contentment, the first antiphon is set in D Major, with the rising figure, not quite reaching the comfort of ‘home’, coming to rest on the dominant. This perhaps counsels the faithful that happiness will be theirs in the fullness of time (Ex. 5.15).⁹²

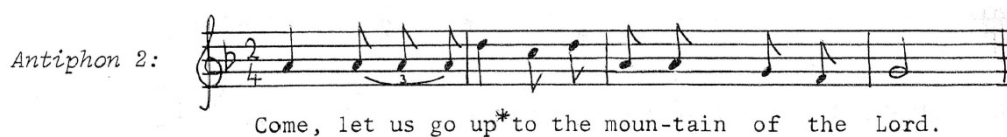


Ex. 5.15: Antiphon–Psalm 84 (83) (Paula Moroney)

The melodic line for the canticle antiphon depicts perfectly both the ascent to mountain summit and, it could also be said, the contour of the mountain itself. The harmony sits

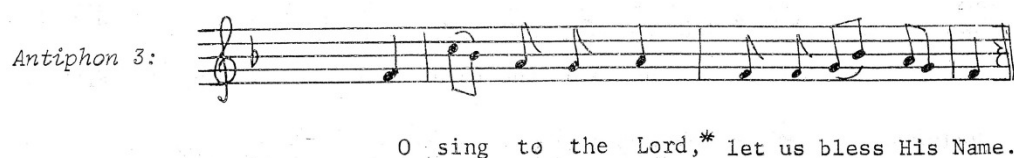
⁹² Ibid.

comfortably within the key of F Major other than for the termination which is underpinned by a G Major chord (Ex. 5.16).⁹³



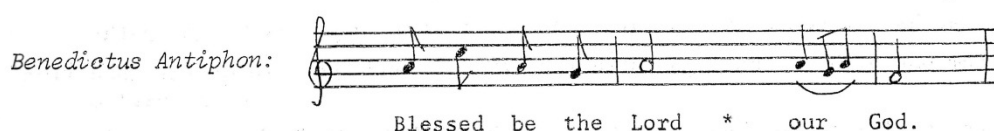
Ex. 5.16: Antiphon–Canticle from Isaiah 2:2-5 (Paula Moroney)

Although similar in mood and style to its earlier counterpart, the antiphon for the final psalm comes to rest on the tonic, perhaps an indication that the song of praise has met with the Lord’s approval (Ex. 5.17).⁹⁴



Ex. 5.17: Antiphon–Psalm 96 (95) (Paula Moroney)

The *Benedictus* antiphon, “Blessed be the Lord, our God”, is a truncated version of the opening phrase of the canticle itself; the setting, in duple metre, is both direct and unpretentious (Ex. 5.18).⁹⁵



Ex. 5.18: Antiphon–*Benedictus* (Sr Paula Moroney)

The Office of Evening Prayer, or Vespers, provides further evidence of Sr Paula’s industry (Ex. 5.19).⁹⁶ With the exception of the rather inconsequential variation in the canticle antiphon, the texts used at Kew Carmel are in total accord with those which appear in both

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

⁹⁶ Fieldwork recording: Monday, October 8, 2012.

the LOTH and the *Liturgia Horarum*.⁹⁷ As with Morning Praise, they are again taken verbatim or very nearly so from the psalm or canticle to which they pertain. Accordingly, the antiphon for Psalm 123 (122) is a paraphrase of verse 3, “so our eyes are on the Lord our God till he shows us his mercy”; the antiphon for Psalm 124 (123) is verse 8, verbatim. The text for the canticle antiphon is a reworking of fragments from verses 4 and 5 taken from the canticle itself.

Kew Carmel	LOTH (1974)	LH (1985)
Psalm 123 (122) Antiphon: Our eyes are turned to the Lord; we look for His mercy.	Psalm 123 (122) Antiphon: Our eyes are turned to the Lord; we look for his mercy.	Psalm 123 (122) Antiphon: Oculi nostri semper ad Dominum, donec misereatur nostri.
Psalm 124 (123) Antiphon: Our help is in the name of the Lord who made heaven and earth.	Psalm 124 (123) Antiphon: Our help is in the name of the Lord, who made heaven and earth.	Psalm 124 (123) Antiphon: Adiutorium nostrum in nomine Domini, qui fecit caelum et terram.
Canticle: Eph. 1:3-10 Antiphon: God chose us in His Son and made us His adopted sons.	Canticle: Eph. 1:3-10 Antiphon: God chose us to be his adopted children through his Son.	Canticle: Eph. 1:3-10 Antiphon: In Filio suo elegit nos Deus in adoptionem filiorum.
Magnificat Antiphon: My soul magnifies the Lord, since God has had regard for my humble state.	Magnificat Antiphon: My soul magnifies the Lord, since God has had regard for my humble state.	Magnificat Antiphon: Magnificat anima mea Dominum, quia respexit Deus humilitatem meam.

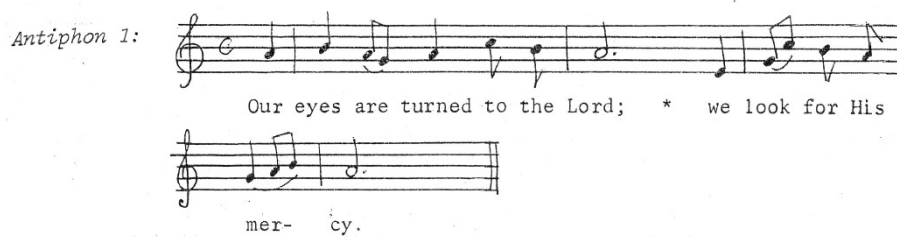
Ex. 5.19: Antiphons for Evening Prayer, Monday, Ordinary Time–Psalter Week 3

Cast in the Aeolian mode, the first antiphon moves mostly by step (Ex. 5.20).⁹⁸ The falling fourth could be seen as separating the Lord from those below; equally, the following ascending fourth may well suggest that the believers are looking up to the Lord for his mercy. A similar use of tone painting is at play in the following antiphon where, again, the fourth can be seen as depicting the separation between heaven and earth (Ex. 5.21).⁹⁹

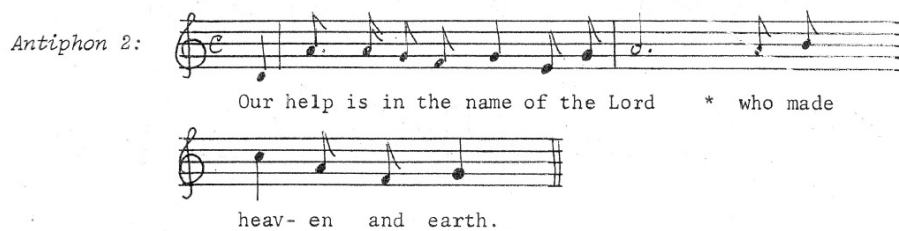
⁹⁷ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [293-297].

⁹⁸ Setting reproduced with permission from the order of service, Evening Prayer, Monday, Ordinary Time, Psalter Week 3.

⁹⁹ *Ibid.*

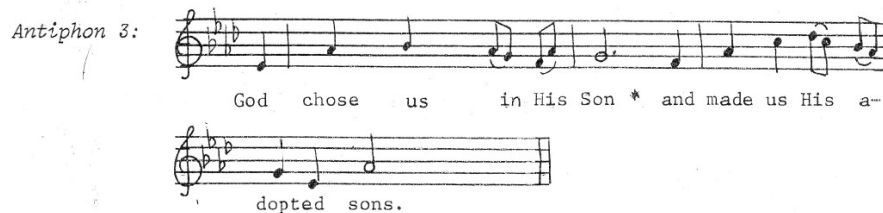


Ex. 5.20: Antiphon–Psalm 123 (122) (Paula Moroney)



Ex. 5.21: Antiphon–Psalm 124 (123) (Paula Moroney)

The canticle antiphon, like the canticle itself, exudes an air of contentment, with the Lord’s followers safe in the knowledge that they have been chosen and blessed (Ex. 5.22).¹⁰⁰ Set in A Flat major, thirds and fourths abound within the overarching compass of a minor seventh.



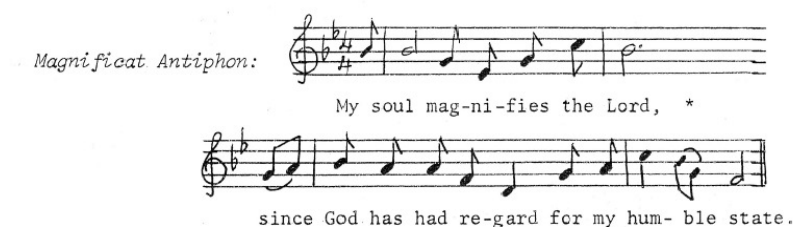
Ex. 5.22: Antiphon–Canticle, Ephesians 1:2-10 (Paula Moroney)

Although similar in style, the *Magnificat* antiphon, “My soul magnifies the Lord, since God has had regard for my humble state”, is far more energetic. Here, the text, which is clearly an adaptation of the first and third phrases of the canticle, is again set to a somewhat angular melodic line, with numerous leaps and an overall compass of a seventh (Ex. 5.23).¹⁰¹ As is the case with so many of the earlier examples, the melody serves to underscore the text, no better example of which is the four-note falling figure in the final bar which, derived note-

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

for-note from the second half of the psalm tone, perfectly depicts the state of humility (Ex. 4.11 in *The Canticles*).



Ex. 5.23: Antiphon–*Magnificat* (Paula Moroney)

The manner of chanting the antiphons as Kew Carmel is particularly noteworthy. In this respect, the bifurcation was often underscored by two versiclers who, standing at the lectern and opposite each other, chanted the opening phrase. Then, having bowed, they returned to their respective choir stalls and were joined by the rest of the community in chanting the remaining part. In similar fashion, the opening phrase for the *Magnificat* antiphon was chanted by the cantor alone who was then joined by the rest of the community to complete it.

From the foregoing, it is clear that, having committed to the Roman Office in its various iterations, the nuns at Kew Carmel, with the exception of the Carmelite solemnities, continue to adhere to the antiphon cycle as it appears in the *LOTH* of 1974. It is equally clear that, without Sr Paula’s keen attention to detail, particularly with regard to marrying so very well the text with the music, their liturgies would be very much the poorer. In this respect, her philosophy in setting the antiphons aligns closely with Dame Hildelith’s: “The antiphons were written to go with [the canticles]—or rather, I began with the antiphons, the words from the breviary with sometimes adaptation— and they are meant to be in partnership.”¹⁰²

¹⁰² Sr Paula Moroney, email, May 22, 2014.

As discussed in Chapter 3, the Benedictine nuns at Jamberoo Abbey have settled upon a modified Schema C as the basis for their Offices, with the two-week cycle of psalms and canticles being, for the most part, closely adhered to. Where the antiphons are concerned, however, the texts prescribed within the TLHM and, more broadly, the LOTH are often transferred freely from one Office to another. Not infrequently, too, the prescribed texts are sometimes set aside entirely and are replaced with texts that are arguably more poetic and yet still in keeping with the ideals of the GILH. Such fluidity is particularly apparent with regard to the antiphons for solemnities and feasts. This, together with their richly varied musical settings, sourced not only from within their own community but also from much further afield, makes for an Office which is, again, distinctive. The following examples, although far from exhaustive, provide some insights into the provenance of the texts together with the music to which they are chanted. Before considering these, however, it is well to remember that, in the context of the present study, Jamberoo Abbey is the only community wherein the Office of Vigils is chanted in its entirety. This of itself, to say nothing of the 4.30 am start, imposes a significant burden upon the nuns, many of whom are well advanced in years. It is hardly surprising, therefore, that there is perhaps a degree of expediency at play with regard to chanting the Invitatory antiphons. Four such antiphons heard during the course of this research will serve to further this discussion (Ex. 5.24).

Jamberoo Abbey C	TLHM C (1977)	LOTH (1974)	LH (1985)
Vigils of Saturday, Week 9, Ordinary Time (Psalter Week 1)			
Invitatory Psalm: 81 (80) Antiphon: O Israel, if only you would heed.	Invitatory Antiphon: Exsultate Deo, adiutori nostro, iubilate et sumite psalterium.	Invitatory Antiphon: The Lord's is the earth and its fullness: come, let us adore him.	Invitatory Antiphon: Domini est terra et plenitudo eius; venite, adoremus eum.
Feast of Saints Cornelius and Cyprian (Common of Several Martyrs)			
Invitatory Psalm: 100 (99) Antiphon: The white robed army of martyrs praises you.	Invitatory Antiphon: Regem martyrum Dominum, venite, adoremus.	Invitatory Antiphon: The Lord is king of martyrs; come, let us adore him.	Invitatory Antiphon: Regem martyrum Dominum, venite, adoremus.
Feast of Hildegard of Bingen (Common of Doctors of the Church)			
Invitatory Psalm: 24 (23) Antiphon: Come let us adore the Lord, whose word enlightens the world.	Invitatory Antiphon: Fontem sapientiae, Dominum, venite, adoremus.	Invitatory Antiphon: The Lord is the source of all wisdom; come let us adore him.	Invitatory Antiphon: Fontem sapientiae, Dominum, venite, adoremus.
Solemnity of the Immaculate Heart of Mary (Common of the Blessed Virgin Mary)			
Invitatory Psalm: 24 (23) Antiphon: Come ring out our joy to the Lord, as we venerate the Blessed Virgin Mary.	Invitatory Antiphon: Festivitatem beatae Mariae Virginis celebrantes, iubilemus Domino.	Invitatory Antiphon: Come ring out our joy to the Lord, as we venerate the Blessed Virgin Mary.	Invitatory Antiphon: Festivitatem beatae Mariae Virginis celebrantes, iubilemus Domino.

Ex. 5.24: Invitatory Antiphons for Vigils

The text for the Invitatory antiphon for Psalm 81 (80) for Vigils of Saturday is taken directly from the psalm (vs. 9). On this occasion it was intoned to the second cell of the 'Greek 1' psalm tone (Ex. 5.25).¹⁰³ This tone was also used to chant the Invitatory antiphon for the Feast of Saints Cornelius and Cyprian, both of whom were martyred for their faith. Celebrated on September 16, the Offices for the day are taken from the Common of Several Martyrs.¹⁰⁴ In the TLHM, the antiphon is given as "*Regem martyrum Dominum, venite, adoremus*", according with both the *Liturgia Horarum* and the LOTH.¹⁰⁵ At Jamberoo, however, the antiphon, "The white robed army of martyrs praises you" is used in its stead.

¹⁰³ Fieldwork recording: Saturday, June 8, 2013; tone reproduced with permission from the Jamberoo Abbey tonary.

¹⁰⁴ Fieldwork recording: Tuesday, September 16, 2014.

¹⁰⁵ TLHM, 507; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 556*.



Ex. 5.25: Tone Gk 1

The Invitatory antiphon, “Come let us adore the Lord, whose word enlightens the world”, for Psalm 23 (24), is rendered for the Feast of Hildegard of Bingen. Proclaimed a Doctor of the Church on October 7, 2012, her feast is celebrated on September 17.¹⁰⁶ The text is a reasonably faithful paraphrase of the antiphon which appears in the Common of Doctors of the Church in both the TLHM and the LOTH.¹⁰⁷ In the former, it appears as “*Fontem sapientiae, Dominum, venite, adoremus.*” In the latter, it is given as “The Lord is the source of all wisdom; come let us adore him.” According to Sr Hildegard, the setting, which is very much akin to a two-cell psalm tone, was sourced from the monastery of Christ in the Desert, New Mexico (Ex. 5.26).¹⁰⁸ It was chanted in three parts, the lowest voice being omitted, with organ accompaniment.



Ex. 5.26: Antiphon Tone–Psalm 24 (23) (Christ in the Desert)

On June 6, 1959, Pope John XXIII declared the Blessed Virgin Mary of the Immaculate Heart the Patroness of the Diocese of Wollongong.¹⁰⁹ Given the nuns’ long association with the locale together with their Marian devotion, it is hardly surprising that the Solemnity of the Immaculate Heart of Mary should enjoy a special place within their liturgical calendar, one

¹⁰⁶ Fieldwork recording: Wednesday, September 17, 2014.

¹⁰⁷ TLHM, 521; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 615*.

¹⁰⁸ Tone reproduced with permission from the order of service.

¹⁰⁹ John XXIII, Apostolic Letter declaring the Blessed Virgin Mary of the Immaculate Heart Patroness of the Diocese of Wollongong in Australia *Ecclesiae Filii* (June 6, 1959). http://w2.vatican.va/content/john-xxiii/la/apost_letters/1959/documents/hf_j-xxiii_apl_19590606_ecclesia-filii.html (accessed 01/03/2015).

which is clearly reflected throughout the Offices of the day. Psalm 24 (23), with its triumphal air, is an obvious choice for the Invitatory Psalm.¹¹⁰ Here it is prefaced by the equally jubilant antiphon, “Come ring out our joy to the Lord, as we venerate the Blessed Virgin Mary.” The text comes directly from the Common of the Blessed Virgin Mary in the LOTH.¹¹¹ At a stretch, it could pass as a paraphrase of “*Festivitatem beatae Mariae Virginus celebrantes, iubilemus Domino*” as given in the TLHM.¹¹² It is an amalgam of the Biblical and ecclesiastical, the first phrase being clearly derived from the first verse of Psalm 95 (94), while the second is typical of the Marian devotional genre. The musical setting is, again, that sourced from Christ in the Desert. It is particularly effective in this context, making as it does for an air of collective joy tempered by the desire to honour and revere the Mother of God. Here, as indeed for all the Invitatories at Jamberoo Abbey, the antiphon was repeated after each stanza.

¹¹⁰ Fieldwork recording: Sunday, June 9, 2013.

¹¹¹ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 506*.

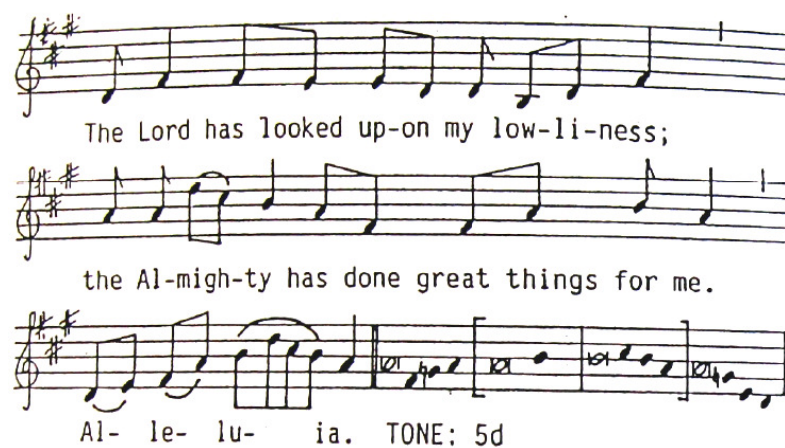
¹¹² TLHM, 498.

Jamberoo Abbey	TLHM (1977)	LOTH (1974)	LH (1985)
Solemnity of the Immaculate Heart of Mary–Vespers I (Common of the Blessed Virgin Mary)			
Magnificat Antiphon: The Lord has looked upon my lowliness; the Almighty has done great things for me.	Magnificat Antiphon, Vespers 1: Respexit Dominus humilitatem meam et fecit in me magna qui potens est.	Magnificat Antiphon, Vespers 1: The Lord has looked upon my lowliness; the Almighty has done great things for me.	Magnificat Antiphon, Vespers 1: Respexit Dominus humilitatem meam et fecit in me magna qui potens est.
Solemnity of the Immaculate Heart of Mary–Vespers II (Common of the Blessed Virgin Mary)			
Psalm: 138 (137) Antiphon: You are blessed, daughter, by the Lord your God; through you we partake of the fullness of life. Alleluia. Canticle, Eph. 1:3-10 Antiphon: You are the exaltation of Jerusalem, you are the great glory of Israel, you are the great pride of our nation.	Antiphon 4, Lauds: Benedicta filia tu a Domino, quia per te fructum vitae communicavimus. p. 500. Antiphon 5, Lauds: Tu gloria Ierusalem, tu laetitia Israel, tu honorificentia populi nostri. p. 500.	Antiphon 3, Vespers 1: You are blessed, daughter, by the Lord your God; through you we partake of the fullness of life. Canticle, Dan. 3:57-88, 56 Antiphon: You are the glory of Jerusalem! You are the joy of Israel! You are the highest honour of our race!	Antiphon 3, Vespers 1: Benedicta filia tu a Domino, quia per te fructum vitae communicavimus. Canticle, Dan. 3:57-88, 56 Antiphon: Tu gloria Ierusalem, tu laetitia Israel, tu honorificentia populi nostri.
Solemnity of the Most Sacred Heart of Jesus–Vespers II			
Canticle, Phil. 2:6-11 Antiphon: Christ who loved us with an everlasting love, when lifted up from the earth, drew us to his heart, in compassion. Magnificat Antiphon: Let your love come and I shall live, I shall live, I shall live.	Antiphon 3, Lauds: In caritate perpetua dilexit nos Deus, ideo exaltatus a terra attraxit nos ad Cor suum miserans. p. 319. Magnificat Antiphon: Suscepit nos Domine in sinum et cor suum, recordatus misericordiae suae, alleluia.	Psalm 113 (112) Antiphon 1, Vespers 1: God has loved us with an everlasting love; therefore, when he was raised up from the earth he showed us his mercy and drew us to love his sacred heart. Magnificat Antiphon: The Lord has received us into his own self, into his heart, remembering his mercy, alleluia.	Psalm 113 (112) Antiphon 1, Vespers 1: In caritate perpetua dilexit nos Deus; ideo, exaltatus a terra, attraxit nos ad cor suum, miserans. Magnificat Antiphon: Suscepit nos Dominus in sinum et cor suum, recordatus misericordiae suae, alleluia.
Feast of Saints Cornelius and Cyprian–Lauds and Vespers (Common of Several Martyrs)			
Benedictus and Magnificat Antiphon: Blessed are they who suffer persecution in the cause of right; the kingdom of heav’n is theirs. (Alleluia)	Benedictus Antiphon: Beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum.	Benedictus Antiphon: Blessed are they who are persecuted in the cause of right: theirs is the kingdom of heaven.	Benedictus Antiphon: Beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum.

Ex. 5.27: Psalmody, *Benedictus* and *Magnificat* Antiphons–Feasts and Solemnities

This solemnity also affords an excellent opportunity to consider several other antiphons taken from both Vespers I and Vespers II (Ex. 5.27). Sr Moira Bradshaw’s setting of the *Magnificat*

antiphon for Vespers 1 is also assigned to the *Benedictus* of Lauds for the following morning (Ex. 5.28).¹¹³ Two excellent examples of word painting are to be found here, with “lowliness” and “Almighty” being at the extremes of the compass of a minor tenth, while the more florid “Alleluia” sets an exuberant tone for the canticles that follow. This text, which comes directly from the *Magnificat*, is assigned to the *Magnificat* for Vespers I in both the LOTH and the TLHM.¹¹⁴ For the latter, it is given as “*Respexit Dominus humilitatem meam et fecit in me magna qui potens est.*”



Ex. 5.28: Antiphon–*Magnificat* and *Benedictus* (Moir Bradshaw)

The setting for antiphon for Psalm 138 (137) for Vespers II is also by Sr Moira. The text appears in the LOTH as the antiphon for the canticle from Ephesians 1:3-10 in Vespers I;¹¹⁵ in the TLHM, it is given as “*Benedicta filia tu a Domino: quia per te fructum vitae communicavimus*”, the fourth antiphon for Lauds.¹¹⁶ This jubilant setting in A Major connects seamlessly with tone 8c from Stanbrook Abbey (Ex. 5.29).¹¹⁷

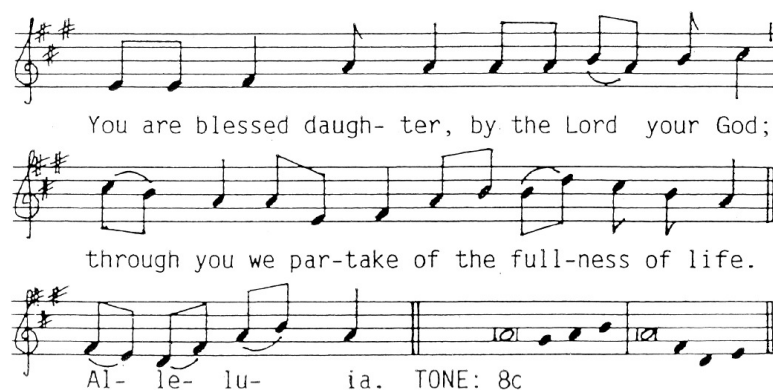
¹¹³ Fieldwork recording: Vespers I, Saturday, June 8, 2013; tone with permission reproduced from the order of service.

¹¹⁴ TLHM, 498; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 504*.

¹¹⁵ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 503*.

¹¹⁶ TLHM, 500.

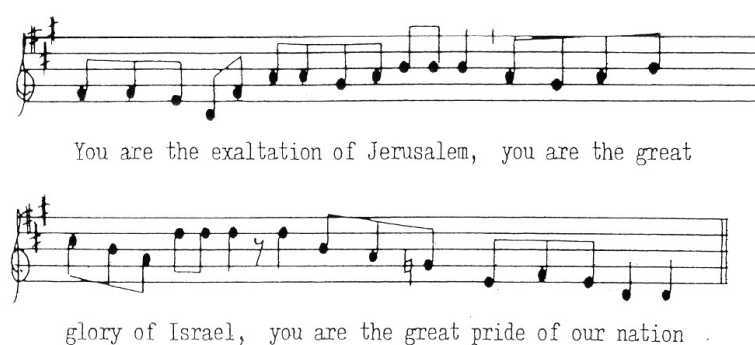
¹¹⁷ Fieldwork recording: Vespers II, Sunday, June 9, 2013; setting reproduced with permission from the order of service.



Ex. 5.29: Antiphon-Psalm 138 (137) (Moirira Bradshaw)

Given these and many other similar examples, it is not unexpected that Sr Hildegard is so effusive in her praise for Sr Moira: “The modal music was in her blood and bones, so that when she came to compose antiphons in English, she was brilliant at it.”¹¹⁸

The canticle prescribed for Vespers II in both the TLHM and the LOTH is taken from Ephesians 1:3-10.¹¹⁹ At Jamberoo Abbey, this is framed by an antiphon which comes verbatim from Judith 15:9; in the TLHM and the LOTH this antiphon is assigned to Lauds albeit, in the case of the latter, in a slightly varied translation.¹²⁰ The setting comes from Stanbrook Abbey (Ex. 5.30).¹²¹



Ex. 5.30: Antiphon-Canticle, Ephesians 1:3-10 (Stanbrook Abbey)

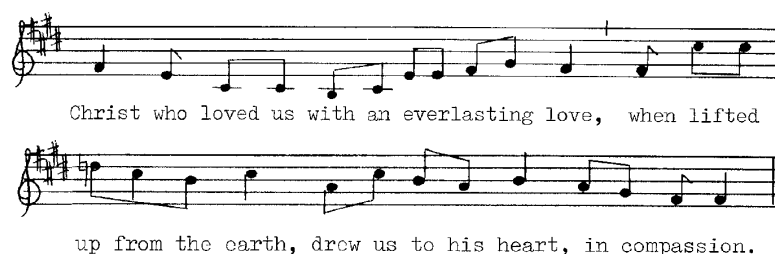
¹¹⁸ Sr Hildegard Ryan, interview.

¹¹⁹ TLHM, 502; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 521.

¹²⁰ TLHM, 500; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 516*.

¹²¹ Benedictines of Stanbrook Abbey, ed., 83.

A similar appropriation of the antiphons occurs in Vespers II for the Solemnity of the Most Sacred Heart of Jesus, observed on the first Friday in June.¹²² The antiphon for the canticle from Philippians 2 is again chanted to a setting from Stanbrook Abbey (Ex. 5.31).¹²³ Assigned in the TLHM to Lauds, it is given there as “*In caritate perpetua dilexit nos Deus, ideo exaltatus a terra attraxit nos ad Cor suum miserans.*”¹²⁴ In the LOTH, as the antiphon for Psalm 113 (112) for Vespers I, the translation is given as “God has loved us with an everlasting love; therefore, when he was raised up from the earth he showed us his mercy and drew us to love his sacred heart.”¹²⁵



Ex. 5.31: Antiphon–Canticle, Philippians 2:6-11 (Stanbrook Abbey)

The *Magnificat* antiphon comes from Psalm 119 (118), (verse 77) and is clearly a departure from those prescribed in the TLHM the LOTH.¹²⁶ Not unexpectedly, however, provision is made in the preamble to the *Thesaurus* for just such ‘departures’: “Antiphons at the *Benedictus* and *Magnificat* canticles given in the *Thesaurus* may be used, or others which are in harmony with the mystery of the day or feast.”¹²⁷ The three-part setting, in the key of F Major, is the work of Sr Hildegard and was here coupled with a *Magnificat* tone from St Scholastica’s Abbey, Dourgne (Ex. 5.32).¹²⁸ The uppermost voice, which is in effect a descant, was omitted on this occasion.

¹²² Fieldwork recording: Vespers II, Friday, June 9, 2013.

¹²³ Benedictines of Stanbrook Abbey, ed., 61.

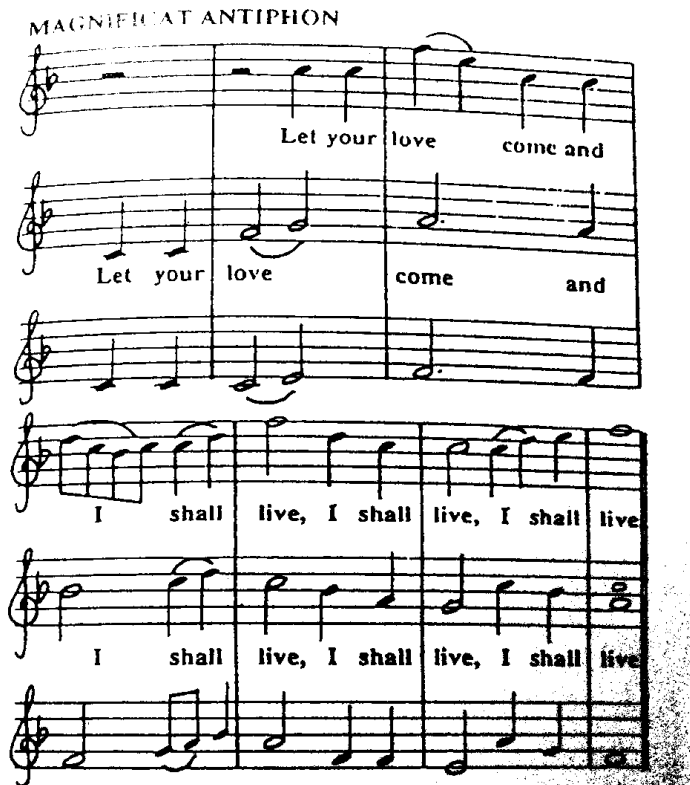
¹²⁴ TLHM, 319.

¹²⁵ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 42.

¹²⁶ TLHM, 321; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 58.

¹²⁷ Field, ed., art 6(c) p. 51.

¹²⁸ Fieldwork recording: Vespers II, Friday, June 7, 2013; reproduced with permission from order of service.

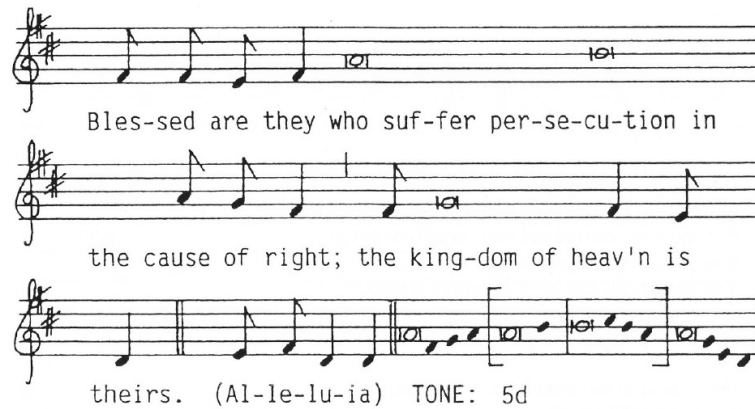


Ex. 5.32: Antiphon–*Magnificat* (Hildegard Ryan)

Sr Hildegard’s obvious affinity with the form is confirmed by the presence of many other antiphons scattered throughout the Offices. In the Common of Several Martyrs, there is a simple but highly effective setting of the antiphon, “Blessed are they who suffer persecution in the cause of right; the kingdom of heav’n is theirs. (Alleluia)” (Ex. 5.33).¹²⁹ This setting is used for both the *Benedictus* and the *Magnificat*, with text being very nearly identical to that given for Lauds in the LOTH and in the TLHM as “*Beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum*”.¹³⁰

¹²⁹ Fieldwork recordings: Lauds and Vespers, Tuesday, September 16, 2014; setting reproduced with permission from the order of service.

¹³⁰ TLHM, 509; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 564*.



Ex. 5.33: Antiphon–*Magnificat* and *Benedictus* (Hildegard Ryan)

Over the course of this research, the sisters at Jamberoo, in not dissimilar fashion to their consœurs at Kew Carmel, chanted the antiphons in various ways. The Invitatory antiphon was rendered, on occasion, by the schola, consisting of two voices then repeated by the entire community. At other times, it was rendered by the chantress alone. Many other antiphons were chanted taking into account their bifurcation, the first part being given by the chantress who was then joined by the rest of the community for the second part. Finally, many of the antiphons were chanted firstly by the chantress alone and then repeated by the entire community. Except for Vigils, the organ was used extensively for the psalmody thus taking full advantage of the excellent acoustic in this beautiful setting.

5.6 Conclusions

From the foregoing, it is evident that the antiphons, far from being merely an appendage to the psalms and canticles, very much accord with the ideals as expressed in the GILH. Shedding new light and colour on these songs of thanksgiving, praise, imprecation and lament, they are pivotal in turning them into deeply spiritual personal and collective prayer. More often than not, the texts are taken either verbatim or are paraphrased from the psalm or canticle to which they pertain although, from time to time, they are of ecclesiastical composition. In the case of the latter, they often reflect the sentiment of the particular feast or solemnity, rather than the content of the psalm or canticle. For the most part, they align with

those prescribed in the LOTH or the TLHM although, as we have seen, there is not infrequently a somewhat flexible approach at play when it comes to their selection, particularly at Jamberoo Abbey. Musically, the styles range from the simplest of two-cell tones to settings of considerable complexity, the latter often exhibiting word painting comparable in intent and often execution to their much earlier Gregorian counterparts. While, in the above examples, the monks at New Norcia have sourced all of their settings from Gregorian tradition, the other communities have been able to draw upon the expertise not only from within their respective orders but also from musicians from within their own communities. Moreover, this expertise is used to excellent effect in their accompanying of the antiphons which, as the above examples show, are mostly written in one voice without a notated organ part. One cannot help but wonder how such accompaniments might be realised in time to come when, perhaps, such expertise is no longer to be found within their number.

Chapter 6

The Responsories

One of the most significant and far reaching outcomes of Vatican II was that of a renewed emphasis on the reading and proclamation of the word of God:

Sacred scripture is of the greatest importance in the celebration of the liturgy. For it is from scripture that lessons are read and explained in the homily, and psalms are sung; the prayers, collects, and liturgical songs are scriptural in their inspiration and their force, and it is from the scriptures that actions and signs derive their meaning. Thus to achieve the restoration, progress, and adaptation of the sacred liturgy, it is essential to promote that warm and living love for scripture to which the venerable tradition of both Eastern and Western rites gives testimony.¹

This aspiration was to be ‘promoted’ not only within the Mass but also within the Divine Office:

Following ancient tradition, sacred scripture is read publicly in the liturgy not only in the celebration of the Eucharist but also in the Divine Office. This liturgical reading of scripture is of the greatest importance for all Christians because it is offered by the Church herself and not by the decision or whim of a single individual.²

There was also a renewed focus on the patristic writings. These, it was considered, would serve to “offer a meditation on the word of God as it has been accepted in the Church’s tradition.”³ As if to anticipate such a renewal, Benedict had long before directed that, in addition to readings from the Old and New Testaments, “the works read at Vigils should include explanations of Scripture by reputable and orthodox Catholic fathers.”⁴

In his rule, Benedict makes clear that, in addition to the antiphon, another indispensable element in this ‘ancient tradition’ is that of the responsory. Hence, in rendering the night Office, the monks are instructed that

¹ SC, art. 24.

² GILH, art. 140.

³ Ibid., art. 163.

⁴ RB, chap. 9, p. 21.

When all are seated on the benches, the brothers in turn read three selections from the book on the lectern. After each reading, a responsory is sung. “Glory be to the Father” is not sung after the first two responsories, but only after the third reading.⁵

The lack of detail regarding this, together with several other responsory-related references within the Rule, only serves to further the argument that the responsory, like the antiphon, was already well embedded within the Office. Moreover, any doubt there may have been regarding its spiritual import is swiftly dealt with in his directive regarding Vigils for Sunday:

This arrangement for Sunday Vigils should be followed at all times, summer and winter, unless—God forbid—the monks happen to arise too late. In that case the readings and responsories will have to be shortened. Let special care be taken that this not happen, but if it does, the monk at fault is to make due satisfaction to God in the oratory.⁶

Given the unbroken tradition of the responsory within the Office, it must have been nothing short of a thunderbolt when, during the final year of the Council, its exclusion from the Office “had been demanded by some bishops.”⁷ In due course, however, it was agreed that, so far as the Office of Readings was concerned, the long responsories would be retained “whether celebrated communally or recited privately.”⁸

At the group’s meeting [Group 9] of March 1 and 2, 1965, reasons for retaining the responsories were that they foster devotion, turn the reading into prayer, and, in the case of responsories with a historical cast, serve to put the accent on a certain idea or an important moment in the history of salvation.⁹

6.1 The Readings and Responsories for Matins

On July 25, 1960, some five years earlier, a new Code of Rubrics for both the Roman Breviary and the Roman Missal had been approved by John XXIII in his Apostolic Letter *Rubricarum instructum*.¹⁰ Building on the work of his predecessor, Pius XII, the document focussed not so much on content but on form, particularly the simplification of structure, with

⁵ Ibid.

⁶ Ibid., chap. 11, p. 23.

⁷ Campbell, 124.

⁸ Ibid.

⁹ Ibid.

¹⁰ John XXIII, Apostolic Letter *Motu Proprio* approving the new body of rubrics for the Breviarium Romanum and the Missale Romanum *Rubricarum instructum* (July 25, 1960), in *The New Rubrics of the Roman Breviary and Missal*, ed. Patrick L. Murphy (Surry Hills, New South Wales: Catholic Press Newspaper, 1960).

the matter of content to be entrusted to the Fathers at the Second Vatican Council. Of necessity, this resulted in a number of interim breviaries which were to remain in use until the publication of the *Liturgia Horarum* in 1971 and, for English speaking communities, the *Liturgy of the Hours* in 1974. A comparison between the readings and responsories in the pre-Vatican II Office of Matins and those of the Vatican II Office of Readings provides a useful starting point for further discussion.¹¹

As with the antiphons, the responsory texts are derived from both Biblical–psalmic and non-psalmic genres—and ecclesiastical sources.¹² Two examples from the *Roman Breviary* of 1964 (i.e. according to the Code of Rubrics as approved in *Rubricarum instructum*), both taken from Matins of the week commencing on the First Sunday after the Epiphany, serve to demonstrate the psalmic responsory with respect to both its origin and its place within the structure of the Office at that time. The first is from the Matins of Thursday, following the third lesson, 1 Corinthians 7:10-14 (Ex. 6.1).¹³ The response is taken directly from Psalm 71 (70), verse 23 while the versicle is taken from verse 24. The responsory for the third lesson for Matins of Saturday, 1 Corinthians 16:10-14, is taken verbatim from Psalm 102 (101) with the response being an amalgam of verses 2, 4, and 13 respectively; the versicle is verse 12 of the same psalm (Ex. 6.2).¹⁴

¹¹ In discussing the Offices of Vigils, Matins and Readings, the terminology adopted is that used within each of the communities under consideration together with contemporaneous terminology used in the sources to which reference is made.

¹² A lengthy discussion with regard to the readings prescribed for the Office, in terms of both their selection and their theological implications, is beyond the scope of this research. Nevertheless, the responsory, in its various literary and musical guises, is, of its very nature, contingent upon the reading to which it refers, however obliquely that may be. Accordingly, each of the responsories discussed hereafter will be considered within this context.

¹³ *The Roman Breviary: An Approved English Translation complete in one Volume from the official Text of the Breviarium Romanum authorized by the Holy See*, (New York: Benziger Brothers, 1964), 155.

¹⁴ *Ibid.*, 158.

R. My lips shall greatly rejoice when I shall sing to you: *And my soul which you have redeemed, O Lord.

℣. My tongue, moreover, shall speak of your justice all the day long of your praise.

R. And my soul which you have redeemed, O Lord.

℣. Glory be to the Father and to the Son and to the Holy Spirit.

R. And my soul which you have redeemed, O Lord.

Ex. 6.1: Responsory from Matins of Thursday, First Week after the Epiphany

R. Incline your ear to me, O God, *For my days vanish like smoke. *But you, O Lord, abide forever, and your name through all generations.

℣. My days are like a lengthening shadow, and I will wither like grass.

R. For my days vanish like smoke.

℣. Glory be to the Father and to the Son and to the Holy Spirit.

R. But you, O Lord, abide forever, and your name through all generations.

Ex. 6.2: Responsory from Matins of Saturday, First Week after the Epiphany

In considering this ‘new’ arrangement, several points are to be noted. Firstly, with the exception of the third reading on all but the first Saturday, the readings for Matins for the period from January 12 to the Saturday of the first week after the Epiphany consist of sequentially assigned, extended and uninterrupted passages from Paul’s first letter to the Corinthians. More broadly, this series of readings comes from the larger ‘occurring’ set of readings, *scriptura occurrens*, for the season. Those variations detailed in and required under the new Code aside, the set of responsories assigned to the first week, two of which are discussed above, is repeated for each subsequent week up to and including the sixth week after the Epiphany.¹⁵ This provides for a sense of cohesion, of unity, despite the fact that the readings themselves vary significantly as the season unfolds. In this respect, Paul’s letters to the Galatians, Ephesians, Philippians, Colossians, Thessalonians, Hebrews, and to Timothy, Titus and Philemon are also prescribed, together with extracts from the Gospels of Matthew and John, and patristic writings of Jerome and Augustine. In effect, this meant that

¹⁵ This set of responsories was brought to my attention in Dobszay, 52, 65, 66.

the responsory text was only loosely or not at all connected with the message of the reading. ... The responsory helped the community to keep *contact* [italics mine] with the given Book of Sacred Scripture. A clear sign of it is that the responsories “de Regibus”, de “Sapientia,” “de Job” etc. were sung during the given month even after readings taken from other (non-biblical) books.¹⁶

Also to be noted is that, within the rubrics, the first of the above examples makes provision for a partial response and partial doxology; the second provides for two different partial responses together with a partial doxology.¹⁷ The new Code also made provision for six Seasons, with the weeks after the Epiphany being part of the Season *per annum* i.e. “throughout the year”. This was followed by the relatively short season of *Septuagesima* ending at the conclusion of Compline on the Tuesday of *Quinquagesima* week (i.e. the evening before Ash Wednesday).¹⁸ With the further simplification of the Roman liturgical calendar as promulgated in the *Motu Proprio, Mysteriorum paschalis* by Paul VI on February 14, 1969, this ‘season’ was replaced by one overarching period of Ordinary Time, commencing from the day following the Feast of the Baptism of the Lord and ending on the day before Ash Wednesday.¹⁹

6.2 The Readings and Responsories for the Office of Readings

Although the readings and responsories prescribed in the LOTH for the Office of Readings for Week 1 in Ordinary time do exhibit some similarities with those found in the First Week after the Epiphany, for the most part, these are far outweighed by the differences.²⁰ In keeping with the new structure, only two readings are prescribed for each Office, the first for each day being one of a sequential series of readings from Ecclesiasticus (Sirach). A

¹⁶ Ibid., 65, 66.

¹⁷ For the instructions pertaining to the responsories after the lessons at Matins see Patrick L Murphy, ed. *The New Rubrics of the Roman Breviary and Missal* (Surry Hills, NSW: Catholic Press Newspaper Co Ltd, 1960), art. 226-236.

¹⁸ Ibid., art. 72-77.

¹⁹ Paul VI, *Motu Proprio* approving the general Norms for the liturgical year and new General Roman Calendar *Mysteriorum paschalis* (February 14, 1969), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*, ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982).

²⁰ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, ed. England and Wales Episcopal Conferences of Australia, Ireland and Scotland, 3 vols., vol. 1 (Sydney: E.J. Dwyer, 1974), 385-407.

comparable arrangement is found for many weeks in the Office of Readings for the first reading, making for a degree of continuity between the old and the new forms. The second readings for this particular week, however, are all patristic. They come from Pope Clement I, St Basil the Great, St Irenaeus, and St Athanasius. This is clearly a departure from the earlier Breviary. The comparison is more marked when the responsories are considered. Over just six days, the responsories to the twelve readings come, either directly or paraphrased, from within the readings themselves, the Psalter, Deuteronomy, Daniel, Esther, Proverbs, Tobit (Tobias), the Gospels of Matthew and John, Paul's Letter to the Romans, and Revelation.

An example from the Office of Readings of Thursday of Week 1, the responsory for the first reading from Sirach 42:15-43:12, serves to further this discussion.²¹ Subtitled "The praise of God in his creation", the reading speaks of the wonders of the works of the Lord, his knowledge of "all that may be known," and the glory of the sun, moon and stars in the firmament. The lengthy responsory is taken from both the New and Old Testaments, with the response coming directly from Revelation 4:11 and the versicle from Esther 4:17c (i.e. Addition C), Mordecai's prayer (Ex. 6.3).²²

<p>R. Our Lord and God! You are worthy to receive glory, honour and power, *for you created all things, and by your will they were given existence and life.</p> <p>Ÿ. Yes, you have made heaven and earth, and all the marvels that are under heaven. You are the Lord of all.</p> <p>R. For you created all things ...</p>
--

Ex. 6.3: Responsory from Office of Readings, of Thursday, Ordinary Time, Week 1

The text for this and all such responsories for the Biblical readings for this Office

is designed to cast new light on the passage just read, to place the reading within the history of salvation, to draw it from the Old Testament into the New, to turn the reading to prayer and contemplation, or finally to offer further variety and beauty.²³

²¹ Ibid., 396-398.

²² Ibid., 398.

²³ GILH, art. 169.

The second reading for the Office of Readings on Saturday, subtitled “By faith God has justified all men since the beginning of time”, comes from the letter of Pope Clement I to the Corinthians (Ch. 31-33).²⁴ These chapters focus on Abraham, Isaac and Jacob being rewarded by God for their steadfast belief in him and his creation and how, in imitating their goodness, the lives of the Corinthians might also be an adornment for the Lord. The responsory is based on verses from both the Old and New Testaments, with the response being a somewhat loose paraphrase of Daniel 9:4 while the versicle comes directly from Paul’s letter to the Romans 8:28 (Ex. 6.4).²⁵ It is clear that this responsory, as with other responsories for the second reading, does have a direct, albeit freer, more expansive, association with the reading, in this case that of the belief that steadfast faith in and obedience to the will of God will be rewarded. This accords with the GILH in which it is advised that the responsory for the second reading “is not so strictly linked with the text of the reading, and thus favours greater freedom of meditation.”²⁶

<p>R. The Lord God is a strong and faithful God, who keeps covenant and steadfast love with those who love him, *with those who keep his commandments.</p> <p>℣. In everything God works for good with those who love him,</p> <p>R. With those who keep his commandments.</p>
--

Ex. 6.4: Responsory from Office of Readings, of Saturday, Ordinary Time, Week 1

From these few examples, it is obvious that these responsories, unlike their earlier counterparts, are far more directly related to their particular readings, serving, through appropriately selected passages from a range of Biblical sources, to underpin the message and, perhaps more importantly, providing a catalyst for reflection and meditation well beyond the confines of the oratory. On a more practical level, in the earlier Breviary, the partial doxology,

²⁴ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 405.

²⁵ *Ibid.*, 407.

²⁶ GILH, art. 170.

with some exceptions, formed part of the responsory following the last lesson; now, the doxology following the second and thus final reading is omitted altogether.

6.3 The Office of Readings: Implications for the Participating Communities

In keeping with the provisions of the GILH, the nuns at Kew Carmel now observe just three Hours in Common, namely Morning Praise (Lauds), Midday Prayer and Evening Prayer (Vespers). The readings for the Office of Readings are therefore accommodated by way of replacing the much shorter readings prescribed for Vespers on any given evening with those of the Office of Readings for the following day. In the GILH, provision is made for just such an arrangement for both Lauds and Vespers: “A longer scripture reading may be chosen, especially for celebrations with the people. It may be taken from the Office of Readings or from the passage read at Mass, and especially from those texts left unread for various reasons.”²⁷ This is also very much in keeping with SC where adherents to the Roman Office are advised that “The hour known as Matins, although it should retain the character of nocturnal praise when celebrated in choir, shall be adapted so that it may be recited at any hour of the day; it shall be made up of longer readings and fewer psalms.”²⁸ Importantly, this allows for more time for the nuns at Kew to meditate upon not only the readings but also the psalms for any given day: “For the Office of Readings we have only the long readings in common,” wrote Sr Paula Moroney. “The sisters can reread them in private with the Psalms and ponder them if they wish.”²⁹ How very different from the earlier practice at Kew: “Last thing at night, they had the Office of Readings, the Matins. ... That was in the dark. Some of us had trouble staying awake! You really would [struggle].”³⁰

²⁷ Ibid., art. 46.

²⁸ SC, art. 89(c).

²⁹ Sr Paula Moroney, email May 30, 2014.

³⁰ Sr Paula Moroney, interview.

With the exception of Vespers for the Memorial of Blessed John Henry Newman, the readings together with their responsories for the three Offices of Vespers observed in this research were taken from the Office of Readings for the subsequent days as given in the LOTH.³¹ For the Newman memorial, an optional memorial in the National Calendar for England,³² the first reading, in keeping with the custom at Kew Carmel, was as prescribed for the following day in the LOTH;³³ the second, however, was taken from Newman's *Apologia pro Vita Sua*. In this reading, subtitled "It was like coming into a port after a rough sea," Newman speaks of the emotional and spiritual tranquillity he experienced following his conversion to Roman Catholicism. It would be difficult to imagine a more appropriate responsory, based as it is on Paul's letter to the Ephesians 3:7,10 and the Gospel of John 16:13 (Ex. 6.5).³⁴

Kew Carmel
<p>R. Of this Gospel I was made a minister according to the gift of God's grace which was given to me according to the working of his power, *that through the Church the manifold wisdom of God might be made known.</p> <p>℣. When the Spirit of Truth comes, he will guide you into all the truth.</p> <p>R. that through the Church the manifold wisdom of God might be made known.</p>

Ex. 6.5: Responsory from Vespers (from Office of Readings, Common of Pastors, England)

This responsory, as with all longer responsories observed at Kew Carmel in this research, was recited without a partial doxology. Also to be noted is that, with the exception of Vespers II, the readings and responsories given at Vespers were followed by the short responsory as prescribed for the second reading for each of those Offices, thus making for an additional responsory.

³¹ Fieldwork recording: Vespers, Monday, October 8, 2012.

³² This Calendar was recognised by the Holy See in 2000 (<http://www.liturgyoffice.org.uk/Calendar/National/England1.shtml>).

³³ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 614, 615.

³⁴ The reading and responsory for this memorial were sourced by the nuns at Kew Carmel from "Ringraziamenti e Memoria del Beato Newman", Procura Generalis Confoederationis Oratorii Sancti Philippi Neri, <http://www.oratoriosanfilippo.org/21-06-2010.html> (accessed 15/09/2015).

Other than Vigils of Sunday, which is anticipated on Saturday evening in lieu of Compline, the Benedictine monks at New Norcia observe the Office of Vigils in the early hours of every day. They follow the readings and responsories in the LOTH, with the responsories always being recited. The Feast of the Dedication of the Lateran Basilica provides an interesting example for further discussion (see also Chapter 5: The Antiphons).³⁵ This Office consists of three nocturns, each with a reading and responsory. The first, a reading from the first letter of St Peter, is taken from The Common of the Dedication of a Church; the responsory, which includes a partial doxology, is based on verses from Tobit and Revelation.³⁶ The third reading, from the Gospel of John 2:13-22, is followed by the *Te Deum*, chanted. It is the second reading and responsory, however, which are of particular interest; in the LOTH, they are assigned specifically to this feast.³⁷ In the reading, taken from the sermons of St Caesarius of Arles, the faithful are reminded that, notwithstanding the importance of celebrating a church in all its physical beauty, they are themselves made temples of God through baptism and that just as they might want the basilica to be spotless, they should not defile their own souls with “the filth of sin”.³⁸ The responsory, based on Ezekiel 47:1, 9, again includes a partial doxology (Ex. 6.6).

New Norcia Abbey
<p>R. I saw a stream of water flowing out from the right side of the temple, alleluia. *Wherever this water flowed, it brought life, and all who were saved by it cried out: Alleluia, alleluia!</p> <p>℣. When the church was consecrated, the congregation broke into cries of joy and sounds of sweet singing burst from their mouths.</p> <p>R. Wherever this water flowed, it brought life and all who were saved by it cried out: Alleluia, alleluia!</p> <p>℣. Glory be to the Father and to the Son and to the Holy Spirit.</p> <p>R. Wherever this water flowed, it brought life and all who were saved by it cried out: Alleluia, alleluia!</p>

Ex. 6.6: Responsory from Vigils for the Dedication of the Lateran Basilica

³⁵ Fieldwork recording: Vigils of Sunday (Anticipatory), Saturday, November 8, 2014.

³⁶ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 488*.

³⁷ *Ibid.*, 385*, 386*.

³⁸ *Ibid.*, 386*.

The Monks at Tarrawarra Abbey also draw upon the LOTH for the readings of Vigils. Unlike the Benedictines at New Norcia and the nuns at Kew Carmel, however, they do not always use the responsories as prescribed therein. Instead, they have recourse to a smaller number of responsories in an unpublished volume which, according to Fr Michael Casey, OCSO, was compiled by the Cistercians at Southern Star Abbey, Kopua.³⁹ Here, the responsories are arranged for each season, including Ordinary Time, with two responsories for each day of the week within each season.⁴⁰ In addition, there are responsories for the feasts of Corpus Christi and the Sacred Heart and responsories for Offices for the various Commons most of which align either exactly or very nearly so with those given in the LOTH.

The responsories for Vigils of Saturday in the second week in Lent serve to illustrate two seasonal responsories.⁴¹ The first reading is from Exodus (20:1-17). The responsory in the LOTH is taken from the Psalter, Psalm 19 (18):8-9, and Paul's letter to the Romans (13:8,10).⁴² The second reading is from the treatise of St Ambrose, "On Flight from the World", with the responsory from Matthew 22:37 and Deuteronomy 10:12.⁴³ The Tarrawarra Lenten responsories, which are considerably shorter, are far more universal in character and in this respect are more in keeping with those of the pre-Vatican II Breviary. The response in the first responsory is from Exodus 15:2; the complementing versicle is taken from 2 Corinthians 12:9 (Ex. 6.7).⁴⁴ The second responsory is drawn from Jeremiah 17:9 for the response; the versicle comes from Luke 5:32 (Ex. 6.8).⁴⁵ In this respect, both responsories follow the model which has been adopted for most responsories in the LOTH, including the

³⁹ Fr Michael Casey, email September 11, 2015.

⁴⁰ "Responsories for Vigils".

⁴¹ Fieldwork recording: Vigils, Saturday, March 7, 2015.

⁴² *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 141-143.

⁴³ *Ibid.*, 143, 144.

⁴⁴ "Responsories for Vigils".

⁴⁵ *Ibid.*

omission of the partial doxology. The manner of their rendering differs slightly, however, with the partial response being somewhat truncated. These responsories were recited.

Tarrawarra Abbey
R. The Lord is my strength and my song; *he has become my salvation. He is my God, and I exalt him.
Ÿ. I will boast of my weakness, so that Christ's power may rest on me.
R. He is my God, and I exalt him.

Ex. 6.7: First Responsory from Vigils of Saturday, Lent, Week 2

Tarrawarra Abbey
R. Heal me, O Lord, *and I will be healed; save me and I will be saved; you are the one I praise.
Ÿ. I have not come to call the righteous, but sinners.
R. and I will be healed; save me and I will be saved; you are the one I praise.

Ex. 6.8: Second Responsory from Vigils of Saturday, Lent, Week 2

The Benedictine nuns at Jamberoo Abbey follow a very different path to the other communities under consideration. For ferias, they draw, for the most part, upon *A Word in Season: Readings for the Liturgy of the Hours*, a series of readings in eight volumes covering a two-year cycle.⁴⁶ It consists of patristic readings set out in full together with scripture references, thus providing for a degree of flexibility so far as the Biblical translations are concerned. On Sundays, the third reading is the Gospel from the Mass of the day. Sr Hildegard chooses the first and second readings, from the Old and New Testaments respectively, such that they might “echo the theme of the Mass readings for that Sunday.”⁴⁷ For memorials, feasts and solemnities, the readings for Vigils frequently come from other sources:

Benedictine days [i.e. memorias, feasts, and solemnities] have no end of literature available from which we draw: the life of St Boniface (his letters), *The Benedictine*

⁴⁶ These volumes were edited by John E. Rotelle and published from 1995 onwards by Augustinian Press.

⁴⁷ Sr Hildegard Ryan, email, September 2, 2015.

Nun by Dom Hubert van Zeller, the visions of St Hildegard of Bingen, the Exercises of St Gertrude the Great and so on and so forth.⁴⁸

According to Sr Hildegard, there are further exceptions:

Last Sunday [August 30, 2015] was Migrant and Refugee Sunday, so the Pope's Letter for that day was divided up and read for every Hour of the office. The Gospel was still read as reading No. 3 at Vigils. That doesn't change. Yesterday, September 1st, was the first of the annual days of prayer for the Care of Creation, a day instituted by Pope Francis. His letter was divided up and read for every Hour of the Liturgy. This is also done on the World Day of Prayer for Peace, January 1st. Then, there are whole weeks set aside by the Catholic Religious of Australia, where we concentrate on the plight of Asylum Seekers. For a whole week, the readings are on this theme. There would still be a scripture reading (the first reading) at Vigils. It would be on the same theme.⁴⁹

Two examples serve to show in more detail this somewhat flexible approach to the selection of the readings. In the first, Vigils of two nocturns for the Memorial of Cornelius and Cyprian, the readings come from the New Testament, arranged sequentially, the first being 2 Corinthians 4:7-18, and the second 2 Corinthians 5:1-10.⁵⁰ Neither reading is prescribed within the TLHM or the LOTH either for the Proper for the day or for the Common of Several Martyrs. Vigils for the Feast of St Hildegard of Bingen, celebrated on September 17, has within it three nocturns. The first and second readings come from the pen of Hildegard. The first is an excerpt from *The Book of Divine Works*; the second consists of excerpts from the *Sequence for the Holy Spirit*. The third reading comes from the Gospel of John 1:1-5, 9-14.⁵¹ Unlike the other communities, there was no responsory *per se* after any of these readings, nor was there for the other Vigils observed during this research. Rather, in the case of Vigils of two nocturns, the first reading was followed by the versicle "Give praise to the Father almighty, to his Son, Jesus Christ the Lord, to the Spirit that dwells in our hearts both now and forever. Amen." The second reading was followed by the "Lord have mercy". For Vigils with three nocturns, the 'responsory', "Give praise to the Father" was said after the

⁴⁸ Ibid.

⁴⁹ Ibid.

⁵⁰ Fieldwork recording: Vigils, Tuesday, September 16, 2014.

⁵¹ Fieldwork recording: Wednesday, September 17, 2014.

first and second readings; the third reading was followed by either a Gospel acclamation or the “Lord have mercy”. In every case, these ‘responsories’ were recited.

From the above, a number of points are to be made. While there is provision within the GILH for “a twofold arrangement for the biblical readings,”⁵² the Benedictines at New Norcia, the Cistercians at Tarrawarra and the Carmelites at Kew have, with some modifications, adopted the one-year cycle as prescribed in the LOTH. This seems, perhaps, an unlikely choice given that, as Holmes asserts, “it is certainly not suitable for monastic communities.”⁵³ The two-year cycle, on the other hand, “allows the inclusion every year of nearly all the books of sacred scripture, as also the long and difficult passages which scarcely have a place in the Mass.”⁵⁴ A two-year cycle of scripture readings was eventually published in 1976 by the then Sacred Congregation for Divine Worship in *Notitiae*⁵⁵

with the intention of publishing it as a supplement to the *Liturgiae Horarum*. Work was also done on a two-year cycle of patristic texts to accompany this lectionary. Changes at the CDW, however, resulted in the suspension of the work but religious in various language groups produced their own versions of the two-year cycle which have been approved by the competent authorities.⁵⁶

While the Benedictines at Jamberoo Abbey have indeed adopted a model which is more akin to this two-year cycle, it is clear that, in utilising *A Word in Season* together with their own interpolations for particular feasts, memorials, solemnities and socially-driven causes, their Office of Vigils, so far as the readings are concerned, is indeed a distinctive Office.

In selecting the responsories, the communities at New Norcia and Kew use those given in the LOTH; the Cistercians at Tarrawarra have adopted a somewhat abridged set of responsories,

⁵² GILH, art. 145.

⁵³ Stephen Mark Holmes, “A Two Year Patristic Lectionary for the Divine Office” <https://www.dur.ac.uk/theology.religion/ccs/constructivetheology/patristiclectionary/> (accessed 31/07/2015).

⁵⁴ GILH, art. 146.

⁵⁵ Sacred Congregation for the Sacraments and Divine Worship, “Lectiones Biblicae Liturgiae Horarum: iuxta cyclum duorum annorum,” *Notitiae* 12, no. 6-9 (1976): 238-248.

⁵⁶ Holmes.

some of which do align with those in the LOTH, and the Benedictines at Jamberoo have two simple responses. Significantly, none of the communities chanted the responsories. The reasons for this are, in all likelihood, both historical and practical. With regard to the former, it is noteworthy that the Cistercians at Tarrawarra, for example, “chanted neither Vigils nor Lauds before Vatican II.”⁵⁷ It would seem unlikely, therefore, that there would be any imperative for this community to consider chanting the responsories in the post-Vatican II period. From a practical perspective, the most obvious issue, other than for the nuns at Jamberoo, is that of an almost overwhelming expansion in the number of responsories, more than 700 now being required over the liturgical year, assuming just two readings for each Office and not including those in the Commons and *Sanctorale*. These could, of course, be chanted to a simple psalm tone. Without doubt, this would be regarded as preferable to their being recited:

The nature and purpose of the responsories in the Office of Readings require that they should be sung. They are so composed, however, that even in individual recitation they retain their value. Singing may be used more often for the responsories which have simpler and easier melodies, than for those which are taken from the liturgical sources.⁵⁸

6.4 The Reform and the Short Responsories

Before considering the short responsories, or *responsoria brevia*, a clear distinction should be made between these and the responsories *per se*. Firstly, the responsories are to be found only in the Office of Readings; the short responsories are found throughout the diurnal Hours. Secondly, the responsories are far more expansive compared to their diurnal counterparts, so much so that, musical considerations aside, they might well be considered as *Responsoria prolixa*. In this respect, the text for the *Responsorium prolixum* for the Dedication of a Church (*In Dedicatione Ecclesiae*) from the *Antiphonale Monasticum* could well have found

⁵⁷ Fr Michael Casey, email, September 11, 2015.

⁵⁸ GILH, art. 282.

its way into Vigils at New Norcia, marking the Dedication of the Lateran Basilica as discussed earlier in this chapter.⁵⁹ This is one of only 23 *Responsoria prolixa* in the *Antiphonale*, in stark contrast to the 150 *responsoria brevia* in this same antiphony.

The purpose of the short responsory is well captured in the GILH where, for Lauds, Vespers and Compline, it is described as “a kind of acclamation [that] enables the word of God to penetrate more deeply into the mind and heart of the person reciting or listening.”⁶⁰ Although it is to be found in many but not all of the diurnal Offices in both the Roman and Monastic traditions, its positioning within the structure of these respective Offices differs quite considerably. Example 6.9 shows the allocation of the various short responsories to the little chapters or *capitula* in the pre-Vatican II Roman and Monastic Offices respectively.

Hour	Roman Office	Monastic Office
Lauds	No (<i>Deo Gratias</i>)	Yes
Prime	Yes (after <i>Deo Gratias</i>) then a Versicle	No (Versicle)
Terce	Yes then a Versicle	No (Versicle)
Sext	Yes then a Versicle	No (<i>Deo Gratias</i> then a Versicle)
None	Yes then a Versicle	No (Versicle)
Vespers	No (<i>Deo Gratias</i>)	Yes
Compline	Yes (after “ <i>Deo Gratias</i> ”) then the Versicle	No (<i>Deo Gratias</i> then Versicle)

Ex. 6.9: Short Responsories following the *Capitula*–Pre-Vatican II Diurnal Offices

From this, it is clear that there is no commonality from one to the next, thus precluding a direct comparison of texts and their musical settings. Nevertheless, consideration of one example from each of the traditions does provide some insights into their literary and musical

⁵⁹ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1190.

⁶⁰ GILH, art. 172.

characteristics. Firstly, the *capitula* and *responsoria brevia* prescribed for the Little Hours for all ferias in the Roman Office are the same from one day to the next. Accordingly, the *capitulum* from Romans 13:8 is assigned to all Offices of Sext from Monday to Saturday.⁶¹ The short responsory is from Psalm 34 (33), verse 2 (Ex. 6.10).⁶²

<p>R. I will bless the Lord *at all times</p> <p>Ÿ. His praise will always be in my mouth.</p> <p>R. At all times.</p> <p>Ÿ. Glory be to the Father, and to the Son, and to the Holy Spirit.</p> <p>R. I will bless the Lord at all times.</p>
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Ex. 6.10: Short Responsory for Sext for Ferias in the Roman Office

The setting from the *Antiphonale* of Pius X is simple in the extreme (Ex. 6.11).⁶³ Cast in mode VI, it is mostly syllabic with a compass of just a fifth.

In Feriali Officio. CAPITULUM. Rom. 13. 8.

NEMINI quidquam debeátis, † nisi ut invicem diligátis: * qui enim díligit próximum, legem implévit.

Ÿ. br.

BENE-DI-CAM Dómi-num * In omni témpo-re. Ÿ. Semper laus

e-jus in o-re me-o. Gló-ri-a Patri, et Fí-li-o, et Spi-rí-

tu-i Sancto.

Ex. 6.11: *Capitulum* and *Responsorium brevium* for the Office of Sext

A similar regime is evident in the Monastic Office. For Lauds on ferias from Monday to Saturday, the *capitulum* comes from Romans 13:12, 13; the *Responsorium breviarium* comes from Psalm 41 (40), verse 5 (Ex. 6.12). The setting from the *Antiphonale Monasticum*

⁶¹ *The Roman Breviary: An Approved English Translation complete in one Volume from the official Text of the Breviarium Romanum authorized by the Holy See*, 71P.

⁶² *Ibid.*, 72P.

⁶³ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 76.

exhibits almost identical characteristics to that of the previous example, being in the same mode, also mostly syllabic, but here with the compass of a fourth (Ex. 6.13).⁶⁴

R. Heal my soul, *for I have sinned against you.
 V. I said: Lord, have mercy on me.
 R. for I have sinned against you.
 V. Glory be to the Father, and to the Son, and to the Holy Spirit.
 R. Heal my soul, for I have sinned against you.

Ex. 6.12: Short Responsory for Lauds for Ferias in the Monastic Office

Capitulum. Rom. 13, 12-13.

NOX præcëssit, dies autem : ppropinquávit. † Abjiciámus ergo
 ópera tenebrárum, et ind ámur arma lucis. * Sicut in die
 honéste ambulémus.

R. br. vi

S Ana á-ni-man me- am, * Qui- a peccá-vi ti- bi.

Sana. V. Ego di-xi : Dómi-ne mi-se-ré-re me- i. * Qui- a.

Gló-ri- a Patri, et Fí-li- o, et Spi-rí-tu- i Sancto. Sa-na.

Ex. 6.13: *Capitulum* and *Responsorium brevium* for the Office of Lauds

A comparison between pre- and post-Vatican II Offices with regard to the short responsory is revealing. Apart from the reduction in the Little Hours from three to one in the Roman Office, the most obvious difference is its positioning within the respective Offices. Whereas there was little congruity between the earlier Roman and Monastic Offices with respect to their allocation, there is now virtually total agreement between those of the post-Vatican II period (Ex. 6.14). This has been effected, for the most part, by a ‘return’ in the Roman Office to the practices long set down within the Monastic Office. It is also significant that, within the structure of the short responsory, there is no longer provision for a partial response in the LOTH although this is still provided for in the LH. The partial doxology has been retained in both the English and Latin versions.

⁶⁴ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 50.

Hour	Roman Office	Hour	Benedictine Office	Cistercian Office
Morning Prayer	Yes	Lauds	Yes	Yes
Prayer During the Day	No (Versicle)	Terce	No (Versicle)	No (Versicle)
		Sext	No (Versicle)	No (Versicle)
		None	No (Versicle)	No (Versicle)
Evening Prayer	Yes	Vespers	Yes	Yes
Night Prayer	Yes	Compline	Yes	Yes (or Versicle)

Ex. 6.14: Short Responsories following the Reading–Post-Vatican II Diurnal Offices

It is not only the short responsories but also the readings themselves which have undergone a major review. Firstly, in the Roman Office, the readings for the most part are a little more expansive, to the extent that in the LOTH they are no longer referred to as ‘Little Chapters’ but rather as ‘Scripture Readings’. Perhaps somewhat curiously, they are still referred to as ‘*Lectio brevis*’ in the *Liturgia Horarum*. And although the Little Hours have, in effect, been reduced to one single Hour, three sets of readings and versicles are prescribed for each day, depending on whether the Hour is observed before noon, at midday or in the afternoon, surely a carryover from the pre-Vatican II Office.

Whereas the one-week Psalter in the pre-Vatican II Roman Office made for considerable and even, dare one suggest, laborious repetition of the various *capitula*, the four-week cycle of readings in the revised Office provides for far greater variation and arguably more focussed participation. Thus, for Lauds and Vespers, the readings are set down “according to the liturgical day, season or feast,”⁶⁵ with their brevity providing an opportunity for emphasis on “certain short passages which may receive less attention in the continuous reading of the

⁶⁵ GILH, art. 45.

scriptures.”⁶⁶ Most importantly, they are to be read and heard “as the true proclamation of the word of God.”⁶⁷ A similar approach is at work in the Offices of both the Benedictines and the Cistercians. For the Benedictines, the TLHM makes provision in Lauds and Vespers for a two-week cycle of readings within which either a short or longer reading (*Lectio brevis vel longior*) for each Hour can be selected. As with the LOTH, there is only one short responsory prescribed for each of these Hours for each day of the cycle. In following the structure outlined in the IGLHC, the Cistercians are advised that for Lauds and Vespers there should be a short or longer reading from sacred scripture “*cum suo responsorio brevi*.”⁶⁸ There is, however, no detailed advice regarding either the readings or their responsories.

The brevity of readings set down for Lauds and Vespers is at the very least implied in the Rule of St Benedict. For Lauds on Sunday, he directs that after the psalmody there is to be “a reading from Apocalypse recited *by heart* [italics mine] followed by a responsory.”⁶⁹ There is a similar requirement for the ferias, with “a reading from the Apostle [to be] recited by heart.”⁷⁰ It seems unlikely that such a condition would be imposed if the readings were unduly long. Interestingly, this does not appear to be a provision for the Gospel reading for Vespers, perhaps suggesting a much longer reading.

6.5 The Short Responsories: Implications for the Participating Communities

In the GILH, it is advised that the short responsory after the reading at Lauds and at Vespers “is, by its nature, designed to be sung in common.”⁷¹ Just as the communities have each developed their own often quite individual approaches chanting the Psalter, the canticles, and their respective antiphons, so too have they been able to meet the challenge of the short

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ IGLHC, 28.

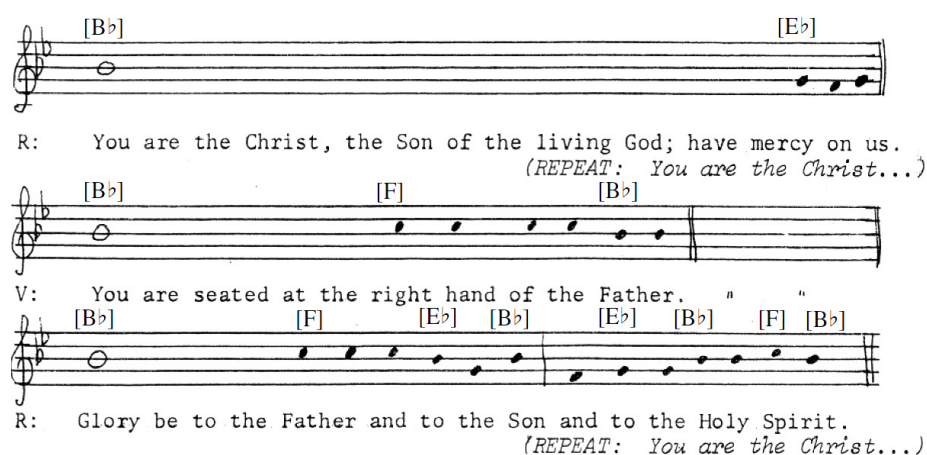
⁶⁹ RB, chap. 12, p. 23.

⁷⁰ Ibid., chap. 13, p. 24.

⁷¹ GILH, art. 281.

responsory. For the nuns at Kew Carmel, the matter of the text was, of course, pre-determined, so it was the music pure and simple that would require their attention. Two examples, from Morning Praise and Evening Prayer respectively, serve to illustrate this.

The reading prescribed for the morning of Sunday of Week 3 is from Ezekiel (37:12b-14).⁷² Here the Lord God tells his people that he will raise them from their graves and resettle them in their land of Israel. In so doing, they will know that it is the Lord God who has spoken to them. The response does not come from the people of the Old Testament; rather, it comes from those who believe in Christ as the Son of the living God (Matthew 16:16) (Ex. 6.15).⁷³ With several possible New Testament sources for the versicle, its origin is not entirely clear. However, it could well be regarded as coming from Mark 16:19, “So then the Lord Jesus ... was taken up into heaven, and sat down at the right hand of God.” (NRSVCE)



R: You are the Christ, the Son of the living God; have mercy on us.
(REPEAT: You are the Christ...)

V: You are seated at the right hand of the Father. " "

R: Glory be to the Father and to the Son and to the Holy Spirit.
(REPEAT: You are the Christ...)

Ex. 6.15: Short Responsory, Morning Praise (Paula Moroney)

In keeping with the practice at Kew Carmel, the designated reading for Evening Prayer 1 is replaced by the much longer readings from the Office of Readings for the following day. Accordingly, the reading from Hebrews 13, for Evening Prayer 1 of Week 3, is replaced by two readings, the first from 1 Timothy and the second from *The Pastoral Rule* of Pope St

⁷² Fieldwork recording: Morning Praise, Sunday, October 7, 2012.

⁷³ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [271].

Gregory the Great.⁷⁴ These are each followed by their own recited responsories taken from the LOTH. Following these, the short responsory, assigned to the reading from Hebrews, is chanted.⁷⁵ In this reading, ‘Paul’ prays that the Hebrews will be ready to do God’s will and that he will turn not only the Hebrews but the writer himself into “whatever is acceptable to [God] himself.” The short responsory, an amalgam of verses taken from Psalm 92 (91):6 and Psalm 104 (103):24, has the kind of universality such that it could be regarded as a response not only to the Letter to the Hebrews but also to the readings for the Office of Readings (Ex. 6.16).

Musically, these two settings, both of which are the work of Sr Paula Moroney, are simple yet highly effective. The first is set in B Flat Major with a compass of a perfect fifth (Ex. 6.15).⁷⁶ The accompaniment, too, is simple, drawing upon just the tonic, subdominant and dominant chords. The second, in A Major, is almost identical, technically, with the compass again being a perfect fifth and the harmonisation consisting only of the primary triads (Ex. 6.16).⁷⁷ The manner of performance was the same for both. The response was first chanted by the versiclers and repeated by the whole choir; the versicle and partial doxology, also chanted by the versiclers, were each followed by the response, sung by the choir.

⁷⁴ Fieldwork recording: Evening Praise, Saturday, October 6, 2012.

⁷⁵ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 607-610; [262, 263].

⁷⁶ Setting reproduced with permission from the order of service; harmonic progressions transcribed from fieldwork recording.

⁷⁷ Setting reproduced with permission from the order of service; harmonic progressions transcribed from fieldwork recording.

R: How great are your works, O Lord. (REPEAT: How great...)

V: In wisdom you have made them all. (REPEAT: How great...)

R: Glory be to the Father, & to the Son, & to the Holy Spirit. (REPEAT: How great...)

Ex. 6.16: Short Responsory, Evening Prayer 1 (Paula Moroney)

To a large extent, the Benedictines at New Norcia follow the readings and short responsories prescribed in the LOTH. As with the antiphons, there is considerable agreement between these and those set down in the TLHM as we will see in the following examples. The first comes from Lauds of Saturday for Week 31 in Ordinary Time, Week 3 in the Roman Psalter.⁷⁸ Both the reading and the responsory given in the LOTH also appear in the TLHM (Ex. 6.17).⁷⁹ In the *Thesaurus*, however, the reading is actually assigned to Week 2 in the two-week cycle.⁸⁰ Both the response and the versicle are most directly from Psalm 142 (141), verses 6 and 7, although there are, as is so often the case, many comparable phrases scattered throughout the Psalter.

⁷⁸ Fieldwork recording: Lauds, Saturday, November 8, 2014.

⁷⁹ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [371, 372].

⁸⁰ TLHM, 65.

New Norcia Abbey and LOTH (1974)	TLHM (1977) & LH (1985)
Scripture Reading Philippians 2:14-15 R. I called to you, Lord, you are my refuge. V̄. You are all I have in the land of the living. R. I called to you, Lord, you are my refuge. V̄. Glory be to the Father and to the Son and to the Holy Spirit. R. I called to you, Lord, you are my refuge.	Lectio brevis Philippians 2:14-15 R. Clamavi ad te, Domine; *Tu es refugium meum. V̄. Portio mea in terra viventium. R. Tu es refugium meum. V̄. Gloria Patri, et Filio, et Spiritui Sancto. R. Clamavi ad te, Domine; Tu es refugium meum.

Ex. 6.17: Reading and Short Responsory, Lauds, Week 31 in Ordinary Time–Psalter Week 3

The second example comes from Vespers I for the Common of the Dedication of a Church.⁸¹

Again, both the reading and the short responsory prescribed in the TLHM align with those

given in the LOTH (Ex. 6.18).⁸² The reading comes from Ephesians (2:19-22); the short

responsory comes from Psalm 93 (92), verse 5. At New Norcia, however, the short

responsory, as is their custom for Vespers, is chanted in Latin with the text, driven by the

musical imperative, being at variance with the prescribed responsory. Although the exact

source of this text is unclear, it is most obviously derived from 1 Kings 8, Solomon's

'Dedication of the Temple.' It is noteworthy that both the 'prescribed' text and that chanted at

New Norcia are also found in the earlier Roman Office for the Common of the Dedication of

a Church. The first serves as both the versicle for Terce and the short responsory for Sext; the

second serves as the short responsory for Terce.⁸³

⁸¹ Fieldwork recording: Vespers I, Saturday, November 8, 2014.

⁸² *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 483*, 484*. TLHM, 495.

⁸³ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, [74], [75].

New Norcia Abbey	LOTH (1974)	TLHM (1977) & LH (1985)
Scripture Reading Ephesians 2:19-22 R. Locus iste sanctus est, *In quo orat sacerdos. V̇. Pro delictis et peccatis populi. R. In quo orat sacerdos. V̇. Gloria Patri, et Filio, et Spiritui Sancto. R. Locus iste sanctus est, In quo orat sacerdos.	Scripture Reading Ephesians 2:19-22 R. Your house, Lord, is set apart. It is distinguished by holiness. V̇. As long as time shall last. R. Your house, Lord, is set apart. It is distinguished by holiness. V̇. Glory be to the Father and to the Son and to the Holy Spirit. R. Your house, Lord, is set apart. It is distinguished by holiness.	Lectio brevis Ephesians 2:19-22 R. Domum tuam, Domine, *Decet sanctitudo. V̇. In longitudinem dierum R. Decet sanctitudo. V̇. Gloria Patri, et Filio, et Spiritui Sancto. R. Domum tuam, Domine, Decet sanctitudo.

Ex. 6.18: Short Responsory, Vespers I, Dedication of a Church

Musically, the settings are entirely different. In the first, the responsory and partial doxology are set to a simple melodic formula, not unlike a psalm tone, with the versicle allotted to just the first reciting note (Ex. 6.19).⁸⁴ Its origin is unclear. According to Dom Robert Nixon, it “seems to be ‘in house’, from an unidentified composer.”⁸⁵ It is noteworthy that this particular tone was used for all short responsories for Lauds observed at New Norcia in this study. The second example, in *tonus simplex*, comes from the *Antiphonale Monasticum* and is one of four settings designated therein for this particular Office (Ex. 6.20).⁸⁶ Importantly, this musical construct and its variants were used for many of the short responsories in the pre-Vatican II Benedictine Office, thus providing for a degree of familiarity and thus expediency in their rendering. According to Dom Robert, the *tonus simplex* is always used at New Norcia: “All the *toni simplices* are similar, and easy to sing.”⁸⁷ In both examples, the initial response,

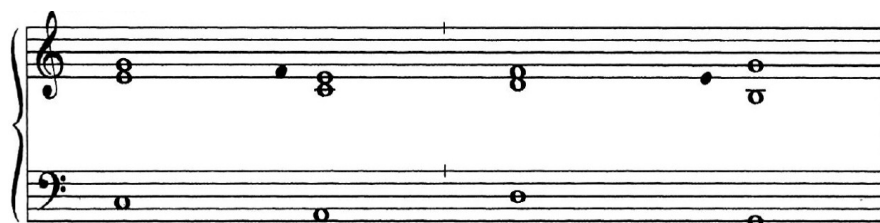
⁸⁴ Tone reproduced with permission courtesy of Dom Robert Nixon.

⁸⁵ Dom Robert Nixon, email August 29, 2015.

⁸⁶ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 693. In the *Antiphonale Monasticum*, there are two chants, in *tonus solemnus* and *tonus simplex*, assigned to *Tempore Paschali* (Season of Easter) and an equivalent set for use at all other times.

⁸⁷ Dom Robert Nixon, email, August 29, 2015

versicle and partial doxology were chanted by the hebdomadary; the subsequent responses, both full and partial, were chanted by the monks and visitors. An organ accompaniment was used here and there, sometimes simply to reinforce the melody while at other times to provide a more complete harmonisation.



Ex. 6.19: Short Responsory, Lauds, Week 31, Ordinary Time (New Norcia)

Tonus Simplex.

R^y. br.
VI
Locus iste sanctus est, * In quo o-rat sa-cérdos.

Lo-cus. V. Pro de- líctis et peccá-tis pópu-li. * In quo.

V. Gló-ri- a Pa-tri, et Fí-li-o, et Spi-rí-tu-i Sancto. Locus.

Ex. 6.20: *Responsorium brevium*, Vespers I, Common of the Dedication of a Church

At Jamberoo Abbey, yet another approach to the short responsory has evolved, both for the texts and their musical settings. At Lauds for the Memorial of Cornelius and Cyprian, the reading, which is far lengthier than that prescribed in the LOTH and the TLHM, is from 2 Corinthians 5:14-21 (Ex. 6.21).⁸⁸ Clearly, it is not directed specifically to this memorial; rather, it is a continuation of the sequence of the readings allocated to Vigils of the same day (see above). The short responsory is also at variance with the LOTH and the TLHM.⁸⁹ Instead, it is taken from Evening Prayer II in the LOTH for the Common of One Martyr,

⁸⁸ Fieldwork recording: Lauds, Tuesday, September 16, 2014.

⁸⁹ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 564*. TLHM, 509.

albeit paraphrased, and is an amalgam of verses 10 and 12 from Psalm 66 (65), “For you, O God, have tested us, you have tried us as silver is tried ... but then you brought us relief.”⁹⁰

Jamberoo Abbey	LOTH (1974)	TLHM (1977) & LH (1985)
Reading 2 Cor 5:14-21 R. You have tried us by fire, O God, *then led us to a place of refreshment. V. You refined us as silver in the furnace. R. Then led us to a place of refreshment. V. Glory be to the Father and to the Son and to the Holy Spirit. R. You have tried us by fire, O God, then led us to a place of refreshment.	Scripture Reading 2 Cor 1:3-5 R. These were holy men: they will live for ever! V. The Lord himself is their reward. R. These were holy men: they will live for ever! V. Glory be to the Father and to the Son and to the Holy Spirit. R. These were holy men: they will live for ever!	Lectio brevis 2 Cor 1:3-5 R. Iusti autem *In perpetuum vivent. V. Et apud Dominum est merces eorum R. In perpetuum vivent. V. Gloria Patri, et Filio, et Spiritui Sancto. R. Iusti autem In perpetuum vivent. Iusti.

Ex. 6.21: Short Responsory, Lauds, Common of Several Martyrs

A similar approach is evident for Vespers I for the Solemnity of the Immaculate Heart of Mary.⁹¹ The reading is from Isaiah 61:9-11. Verse 10, often regarded as being a chorus speaking on behalf of the people of God, the Church, seems equally appropriate when ascribed to the Virgin Mary as the Mother of God and thus the Mother of His people. It is therefore entirely fitting for this feast. Like the reading, the short responsory, which is also chanted at Vespers II at Jamberoo, is not as prescribed in either the LOTH or the TLHM (Ex. 6.22).⁹² Rather, it is a paraphrase of the short responsory for Morning Prayer in the LOTH.⁹³ There are, of course, numerous Biblical references to the Israelites being chosen above all others, a status which can, by extension, be just as applicable to Mary as the Mother of God. So, too, are there many references to Zion as the dwelling place of God and, again by

⁹⁰ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 584*.

⁹¹ Fieldwork recording: Vespers I, Saturday, June 8, 2013.

⁹² *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 504*. TLHM, 502.

⁹³ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 516*.

extension, the rightful home of the Virgin Mary. In this respect, this short responsory might best be regarded as ecclesiastical in authorship, based on these sources.

Jamberoo Abbey	LOTH (1974)	LH (1985)	TLHM (1977)
Reading Isaiah 61:9-11 R. The Lord has chosen her, *above all others. V. He made her dwell in his tabernacle. R. Above all others. V. Glory be to the Father and to the Son and to the Holy Spirit. R. The Lord has chosen her above all others. (choir)	Scripture Reading Gal 4:4-5 R. After the birth of your child you remained a virgin. V. Mother of God, intercede for us. R. After the birth of your child you remained a virgin. V. Glory be to the Father and to the Son and to the Holy Spirit. R. After the birth of your child you remained a virgin.	Lectio brevis Gal 4:4-5 R. Post partum, Virgo, *Inviolata permansisti. V. Dei Genetrix, intercede pro nobis. R. Inviolata permansisti. V. Gloria Patri, et Filio, et Spiritui Sancto. R. Post partum, Virgo, Inviolata permansisti.	Lectio brevis Gal 4:4-5 R. Ave, Maria, gratia plena; *Dominus tecum. V. Benedícta tu in mulieribus, et benedíctus fructus ventris tui. R. Dominus tecum. V. Gloria Patri, et Filio, et Spiritui Sancto. R. Ave, Maria, gratia plena; Dominus tecum. For Vespers I & II in TLHM; Vespers II in LH and LOTH

Ex. 6.22: Short Responsory, Vespers I, Common of the Blessed Virgin Mary

Musically, there is little to distinguish the settings (Ex. 6.23 and Ex. 6.24).⁹⁴ Both are in Mode VI and, except for the occasional *pedatus* or *clivis*, the text is set syllabically, moving mostly by step within the compass of a perfect fourth. In chanting these responsories, the nuns continue to use the partial responsory, a practice which, with the exception of Vespers at New Norcia, is no longer in use at the other communities under consideration. As at New Norcia, the initial response, versicle and partial doxology were chanted by the hebdomadary with the partial and final responses being chanted by the choir *et al.* A fully harmonised organ accompaniment was used throughout.

Significantly, these transcriptions, attributed to Christ in the Desert Monastery, are clearly derived from the same chant as that used for the *Responsorium brevium, Locus iste sanctus*

⁹⁴ Settings reproduced with permission from orders of service.

est (Ex 6.20). Moreover, all of the short responsories recorded at Jamberoo Abbey for this research were based on this chant or its variants, thus retaining an important link with the pre-Vatican II Benedictine Office. But this particular chant is not limited to the Benedictines; it appears, albeit slightly altered, in many of the Little Hours in the pre-Vatican II Roman Office, an example of which, as mentioned earlier, is the Office of Sext for Common of the Dedication of a Church (Ex. 6.25).⁹⁵

You have tried us by fire, O God, then led us

to a place of re-fresh-ment. Rpt: You have.....

You re-fined us as sil-ver in the fur-nace.

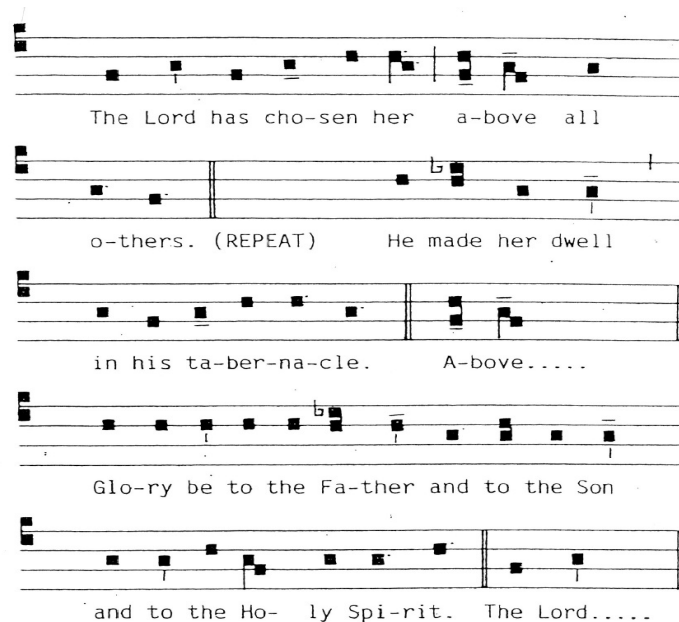
Rpt: Then led..... Glo-ry be to the Fa-ther

and to the Son and to the Ho-ly Spi-rit

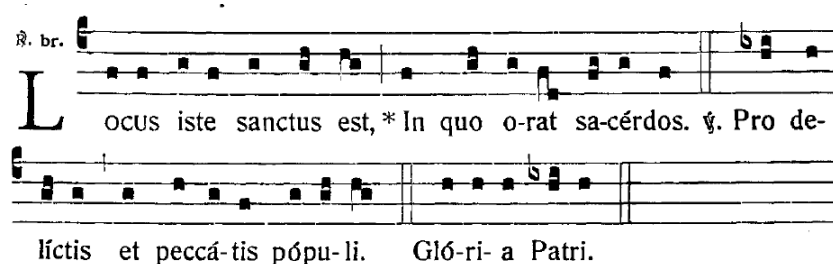
Rpt: You have.....

Ex. 6.23: Short Responsory, Lauds, Common of Several Martyrs
(Christ in the Desert Monastery)

⁹⁵ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, [75].



Ex. 6.24: Short Responsory, Vespers I & II, Solemnity of the Immaculate Heart of Mary (Christ in the Desert Monastery)



Ex. 6.25: *Responsorium brevium*, Sext, Common of the Dedication of a Church

The directives of St Benedict and the IGLHC aside, the monks at Tarrawarra have eschewed the short responsory altogether, a decision taken “in the late 1960s as part of the process of decluttering.”⁹⁶ Such a course is provided for within the GILH: “In response to the word of God, there may be a responsorial song, or short responsory. This may be omitted if so desired.”⁹⁷ Accordingly, at Tarrawarra, when either Lauds or Vespers is observed without the Mass, there is in its stead a long period of silence after the readings. Where one or the other is combined with the Mass, the first reading is followed by the responsorial psalm.

⁹⁶ Fr Michael Casey, email, September 11, 2015.

⁹⁷ GILH, art. 49.

As we have seen, the provisions set down in the LOTH, TLHM and IGLHC for the readings and their short responsories for Lauds and Vespers make for the possibility of considerable uniformity across the Roman, Benedictine and Cistercian Offices, respectively. The same holds true for Compline. Here, in fact, the one short responsory is prescribed for all three traditions (Ex. 6.26). In the GILH and in keeping with the pre-Vatican II Roman tradition, it is advised that, following the psalmody, there should be “a short reading and then the responsory, ‘Into your hands’.”⁹⁸ However, the *capitulum* from Jeremiah 14, prescribed for every evening in the earlier Office, now takes its place alongside six additional readings to form “a single-week series for Compline.”⁹⁹ In the TLHM, the Benedictines are directed to render the *Responsorium breve*, “*In manus tuas*,” following the *Lectio brevis*, a series of readings identical to its expanded Roman counterpart.¹⁰⁰ The Cistercians, the IGLHC allowing for greater flexibility, are advised that the short reading from sacred scripture should be followed by either the versicle, “*Custodi nos*” or the short responsory, “*In manus tuas*”.¹⁰¹ This could well be harking back to the pre-Vatican II Roman Office where the *capitulum* and short responsory were then followed by the versicle. In accord with the Rule of St Benedict, however, it is the versicle, not the short responsory, that followed the *capitulum* in the earlier Offices of both the Benedictines and the Cistercians.¹⁰² The short responsory text is taken directly from the Psalter, Psalm 31 (30), verse 6. The versicle ‘proper’ comes from Psalm 17 (16), verse 8.

⁹⁸ Ibid., art. 89.

⁹⁹ Ibid., art. 157.

¹⁰⁰ TLHM, 87.

¹⁰¹ IGLHC, 29.

¹⁰² RB, chap. 17, p. 26.

LOTH	TLHM, IGLHC and LH
<p>Short Responsory</p> <p>R. Into your hands, Lord, I commend my spirit. V. You have redeemed us, Lord God of Truth. R. Into your hands, Lord, I commend my spirit. V. Glory be to the Father and to the Son and to the Holy Spirit. R. Into your hands, Lord, I commend my spirit.</p>	<p>Responsorium brevium</p> <p>R. In manus tuas, Domine, *Commendo spírítum meum. V. Redemisti nos, Domine Deus veritatis. R. Commendo spiritum meum. V. Gloria Patri, et Filio, et Spiritui Sancto. R. In manus tuas, Domine, Commendo spiritum meum.</p>

Ex. 6.26: Short Responsory, Night Prayer/Compline

The considerable variations from one community to the next with regard to the interpretation and application of the provisions for the readings and responsories for Lauds and Vespers are not restricted to these, the ‘hinges’ of the daily office; this is also true of Compline. Until quite recently, the Cistercians at Tarrawarra used the short readings given in the LOTH for this Office but, as Fr Michael advises, they “have changed and now read from the Rule.”¹⁰³ The short responsory, as for Lauds and Vespers, is not rendered at Compline. At Kew Carmel, the observance of Compline makes for a quiet and reflective completion to the day.¹⁰⁴ “Our Compline, the Night Prayers, we have together at the end of the day, recited quietly.”¹⁰⁵ Sr Paula expands:

Our Night Prayer follows the Breviary with a certain liberty as we choose whichever short reading or introduction suits the day. We do not need our books as we know the prayers and only the presider reads from the book. We may choose to sing the familiar parts or simply recite them and always sing Our Lady’s antiphon at the end.¹⁰⁶

For the Benedictines at New Norcia and Jamberoo, the short responsory is given somewhat closer attention, particularly with regard to its musical setting. The monks at New Norcia

¹⁰³ Fr Michael Casey, email, September 11, 2015. In the fieldwork conducted in 2012, the readings for Compline were taken from the LOTH; in 2015, they were taken from the Rule of St Benedict.

¹⁰⁴ As this Office was said within the cloister, it was not possible to observe it for the purposes of this research.

¹⁰⁵ Sr Paula Moroney, email, May 30, 2014.

¹⁰⁶ Sr Paula Moroney, email, September 6, 2015.

subscribe to both the readings and the short responsory in the TLHM and thus the LOTH.¹⁰⁷

The setting for the recurring short responsory comes from Stanbrook Abbey and, in this research, was rendered in the usual fashion, but without organ accompaniment (Ex. 6.27).¹⁰⁸

SHORT RESPONSORY
Outside Eastertide

R. In-to your hands, Lord, I com-mend my spi-rit. Repeat R. V. You have re-deemed us, Lord

God of truth. R. V. Glory be to the Father, and to the Son, and to the Ho-ly Spi-rit. R.

Ex. 6.27: Short Responsory, Compline (Stanbrook Abbey)

The nuns at Jamberoo Abbey have also looked to Stanbrook Abbey for the short responsory. But it is not just for the short responsory; indeed the music for the entire Office of Compline comes from Stanbrook. Sr Hildegard's account of how this came about makes for interesting even somewhat amusing reading:

Compline has been given to us by Stanbrook Abbey. A Nun who was staying here with us said to the Abbess that they used a 'nice' Compline. The Abbess adopted it. I couldn't see anything wrong with the Compline we used. However, I'm not in charge. I don't like it, but it's there to stay, I think.¹⁰⁹

For the most part, the short readings do not align with those prescribed in either the LOTH or TLHM, the exceptions being those from 1 Peter and 1 Thessalonians. Even here, however, they are not read on the 'prescribed' evenings. At Stanbrook, and thus Jamberoo Abbey, the reading for Saturday is taken from Hebrews 4:9-11.¹¹⁰ It is chanted to a simple melodic structure centred on a single reciting note and terminating on D (Ex. 6.28).¹¹¹ This is followed by "Thanks be to God", also chanted, and then the short responsory. It is a somewhat later setting than that used at New Norcia and also one which, with the compass of an octave and a

¹⁰⁷ TLHM, 86, 87. *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [496] to [595].

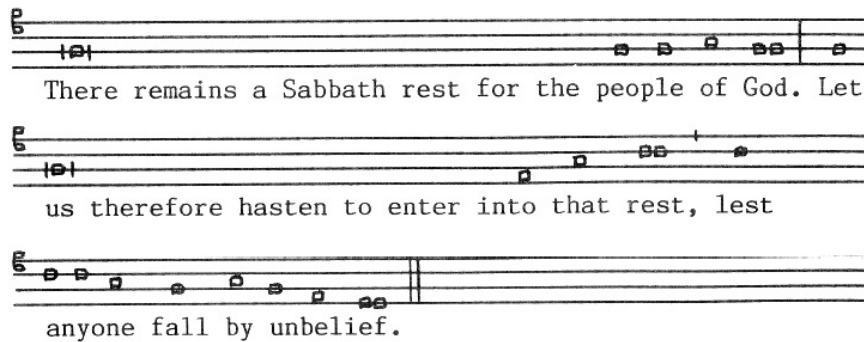
¹⁰⁸ Fieldwork recordings: Friday, March 8, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Sunday, November 9, 2014. Setting reproduced from Cumming, ed., 51.

¹⁰⁹ Sr Hildegard Ryan, email, September 3, 2015.

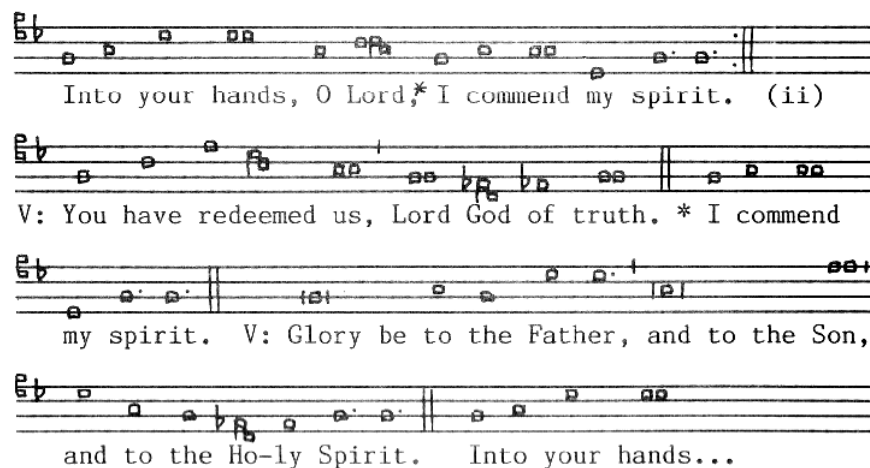
¹¹⁰ Fieldwork recording: Compline, Saturday, June 8, 2013.

¹¹¹ Stanbrook Abbey, 6.

couple of wider leaps, is rather more challenging (Ex. 6.29).¹¹² Of particular note is that the versicle, *Custodi nos Domine ut pupillam oculi* (Guard us, O Lord, as the apple of your eye), is retained in this Office, here being chanted as a ‘response’ to the Canticle of Simeon and its antiphon (See Chapter 7: The Versicles).



Ex. 6.28: Short Reading, Compline (Stanbrook Abbey)



Ex. 6.29: Short Responsory, Compline (Stanbrook Abbey)

6.6 Conclusions

From the foregoing, a number of observations are to be made. Firstly, it is clear that the responsory continues to play a significant albeit varied role in the Offices of each of the participating communities. For the Cistercians, this is confined to Vigils; for the others it continues to have a presence in each of the Hours, other than the Little Hours. While there are some differences between the communities with regard to the readings and responsories for

¹¹² Ibid., 7.

Vigils, there is considerably closer alignment so far as the *capitula* and the short responsories are concerned. At Jamberoo Abbey, however, there is a marked deviation from the prescribed texts, other than for Compline, in both the readings and responsories, whether in the short or longer forms. While chanting of the responsories for Vigils is not the usual practice for any of our communities, there is, with the exception of Tarrawarra, considerable depth and variation with regard to the musical settings for the short responsories. These range, as we have seen, from simple two-cell tones, such as that chanted at New Norcia, to far more complex settings, as encountered at Kew Carmel. The Gregorian tradition continues to enjoy pride of place in Vespers at New Norcia; at Jamberoo, its presence is also very much in evidence through a sympathetic reincarnation of a short responsory which has its roots in both the Roman and Benedictine traditions.

As has become increasingly evident, not only within this chapter but also in those preceding it, there is considerable variation from one community to the next in how they attend to the Work of God. These variations range from the macro, such as their respective horaria and schemata, to the medial, for example the antiphons, to the micro, most obviously in particular subtleties in translation. They are also evident with regard to the readings and the responsories. In turn, these variations have driven the imperative for appropriate and often varied musical responses. It could well be argued that such variations are redolent of the very surrounds in which their liturgies are enacted. Thus, the Church at Kew Carmel, reminiscent of the baroque with its splendid sanctuary and intricate mosaics, suggests stability and conformity with tradition; its counterpart at Jamberoo, an inspired work of contemporary architecture, replete with superb glass panelling behind the altar, invites the people of God to contemplate the magnificence of His creation in nature, in so doing eliciting a sense of progression, even experimentation. The Church and many of the surrounding buildings at

New Norcia evoke the Abbey's Spanish heritage while the oratory suggests innovation and renewal; the old and the new, as we have seen, are very much in evidence in their liturgical music. The Church at Tarrawarra, striking in its rustic simplicity, is constructed almost entirely of timber in the form of a truncated cross, the nave converging on a simple yet affecting carved crucifix set between two stained glass windows. The choir is bathed in natural light from a series of clerestory windows. Such simplicity, as we have seen, is very much in evidence in their liturgies and no more so than in their responsories. It is indeed fortunate that the responsory managed to survive the reforms of Vatican II and, in so doing, continues to occupy an integral, indispensable position within the Divine Office of each of these communities.

Chapter 7

The Versicles¹

7.1 The Invitatory Versicle

For those attending to the Work of God, it is the psalms which, from the beginning to the end of every day of prayer, most occupy their hearts and minds. Accordingly, for Vigils, the first Office of the Horarium, Benedict, drawing directly from the Psalter, advises his followers thus:

During the winter season, having in the first place said the verse: *Deus, in adjutorium meum intende; Domine, ad adjuvandum me festina* there is next to be said three times, *Domine, labia mea aperies, et os meum annuntiabit laudem tuam.*²

Benedict makes clear, however, that this arrangement is not restricted to winter. The monks are also advised that, except for a reduction in the number of lessons, the structure of Vigils in summer, and thus the inclusion of this introduction, is the same as for winter: “In everything else, the winter arrangement for Vigils is kept.”³ In effect, then, these invocations were to be rendered at the commencement of each and every day of the monastic Horarium.

The first couplet, “O God, Come to my assistance; O Lord, make haste to help me,” comes from Psalm 70:2 (69:2). This psalm, recalling almost verbatim the latter verses of Psalm 40:14 (39:14), bears the title, “To the Chief Musician, a Psalm of David.” Generally described as imprecatory, the psalmist, threatened and disdained by his enemies and believing himself to be wretched and poor, seeks the urgent intervention of the Lord. The second invocation, “O Lord, open my lips, and my mouth shall declare your praise,” is taken from

¹ In this discussion, ‘versicle’ is used to indicate both the overarching form of the versicle and response and the versicle or verse within that form.

² Saint Benedict Abbot of Monte Casino, *The Holy Rule of St Benedict, Christian Classics Ethereal Library*, (Grand Rapids, MI: Christian Classics Ethereal Library, 1949 Edition), chap. 9, p. 18. The opening couplet does not appear in the edition edited by Timothy Fry; rather, this chapter begins as follows: “During the winter season, Vigils begin with the verse: ‘Lord, open my lips and my mouth shall proclaim your praise’ [*Domine, labia mea aperies, et os meum annuntiabit laudem tuam.*]” RB, chap. 9, p. 21.

³ RB, chap. 10, p. 22.

Psalm 51:17 (50:17). In this passage, from what is often considered to be the most powerful of the penitential psalms, David, having acknowledged his sinfulness, looks to the Lord for mercy and salvation. In return, he vows to proclaim God’s goodness to all so that they, too, in following the path of righteousness, might be saved. Given such import, it is little wonder that these verses, either in part or in their entirety, have for centuries been rendered to herald the daily cycle of prayer in both the monastic and Roman Offices. But whereas the Benedictines and the Cistercians adhered quite literally to this construct until the reforms of Vatican II began to take effect, the Roman Office provided for a different arrangement albeit one wherein the content was identical (Ex. 7.1).

Breviarium Romanum	Roman Breviary	Benedictine Office	Cistercian Office
<p>Ÿ. Domine, labia mea esperies.</p> <p>R. Et os meum annuntiabit laudem tuam.</p> <p>Ÿ. Deus, in adjutorium meum intende.</p> <p>R. Domine, ad adjuvandum me festina.</p> <p>Ÿ. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Alleluia)</p>	<p>Ÿ. O Lord, Open my lips.</p> <p>R. And my mouth shall declare your praise.</p> <p>Ÿ. O God, come to my assistance.</p> <p>R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen. (Alleluia)</p>	<p>Ÿ. Deus, in adjutorium meum intende.</p> <p>R. Domine, ad adjuvandum me festina.</p> <p>Ÿ. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Alleluia)</p> <p>Ÿ. Domine, labia mea esperies.</p> <p>R. Et os meum annuntiabit laudem tuam.</p>	<p>Ÿ. Deus, in adjutorium meum intende.</p> <p>R. Domine, ad adjuvandum me festina.</p> <p>Ÿ. Domine, labia mea esperies.</p> <p>R. Et os meum annuntiabit laudem tuam.</p>

Ex. 7.1: The Invitatory Versicles for Vigils/Matins–Pre-Vatican II

7.2 The Reform and the Invitatory Versicle⁴

Of the many contentious issues which would arise with the promulgation in 1963 of

Sacrosanctum Consilium, the Church Fathers could scarcely have envisaged the debate which would ensue so far as the provisions for the Office of Matins were concerned: “The hour

⁴ In pre-Vatican II editions of the Roman Breviary, a distinction is made between the introductory versicle and the Invitatory psalm. In this discussion, the Invitatory is taken to consist of the introductory versicle together with the psalm (and its antiphon), as per the GILH, art. 34.

known as Matins, although it should retain the character of nocturnal praise when celebrated in choir, shall be adapted so that it may be recited at any hour of the day.”⁵ Would this not serve to provide both greater flexibility and enhanced opportunities to focus more prayerfully on the Work of God while at the same time retaining those elements which had long been at the core of this Office? For the Consilium, charged with the task of implementing SC, the issues were glaringly obvious. First and foremost was that of the Invitatory, within which were the opening versicle and the psalm:

Because Art 89c of SC mandated the adaptation of Matins so that this Office could be celebrated at any hour of the day, Group 9 in its earliest sessions (April and June 1964) discussed the difficulty of retaining the invitatory at the beginning of Matins (Office of Readings) when this was not the first Hour of prayer during the day. After some discussion, the content of which is not reported, Group 9 unanimously agreed that the invitatory should be retained and that it should precede the Office of Readings or Lauds, whichever came first.⁶

Unanimous though ‘agreement’ may have been, the Invitatory continued to be a matter for discussion over the next several years and although it was incorporated within the widely disseminated draft, *Descriptio et specimina Officii Divini iuxta Vaticanani II decreta instaurati* of 1969,⁷ the matter was only settled in 1971 with the publication of the *Institutio Generalis de Liturgia Horarum* (*General Instruction of the Liturgy of the Hours*) in which it was stated that “The invitatory should begin the whole sequence of daily prayer; thus it begins Lauds or the Office of Readings depending on which of these liturgical actions begins the day.”⁸

While the positioning of the Invitatory within the Office had made for considerable controversy, the excision of the versicle, *Deus et adiutorium* appears to have attracted little attention. Thus, the Invitatory would now consist of “the verse *Lord, open our lips: And we*

⁵ SC, art. 89(c).

⁶ Campbell, 107.

⁷ Consilium for Implementing the Constitution on the Sacred Liturgy, *Descriptio et specimina Officii Divini iuxta Concilii Vaticanani II decreta instaurati* [Description and examples of the Divine Office set down by resolutions of the Second Vatican Council] (Vatican City: Typis Polyglottis Vaticanis, 1969), 19.

⁸ GILH, art. 35.

shall praise your name, and Psalm 94 with its antiphon.”⁹ In due course, both the Benedictines and the Cistercians would follow suit, at least with regard to its overall form. Thus, the provisions within *Thesaurus Liturgiae Horarum Monasticae*¹⁰ and *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictioris Observantiae*¹¹ respectively were, in broad terms, congruent with those of the GILH. But whereas the Roman and Benedictine Offices provided for a degree of flexibility with regard to the positioning of Vigils, and thus the Invitatory, there was no such provision within the Cistercian Rite. On the contrary, it was made clear that, in order to preserve the nocturnal character of Vigils, it should continue to be celebrated before dawn (*auroram praecedentis*); there would be no further discussion regarding its positioning within the Horarium.¹² Regardless of this disparity, the matter of Invitatory versicle was now settled for all three Offices (Ex. 7.2).

LOTH (1974)	LH (1985)	TLHM (1977)	IGLHC (1974)
<p>Ÿ. Lord, open our lips. R. And we shall praise your name.</p>	<p>Ÿ. Domine, labia mea aperies. R. Et os meum annuntiabit laudem tuam.</p>	<p>Ÿ. Domine, labia mea aperies. R. Et os meum annuntiabit laudem tuam.</p>	<p>Ÿ. Domine, labia mea aperies. R. Et os meum annuntiabit laudem tuam. Ÿ. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Alleluia)</p>

Ex. 7.2: Invitatory Versicle for the Office of Readings/Vigils or Lauds–Post-Vatican II

⁹ Ibid., art. 34.

¹⁰ TLHM, 61.

¹¹ IGLHC, 27.

¹² Ibid., art. 8, p. 26.

7.3 Rendering the Invitatory Versicle and the Participating Communities

Just how each community has addressed the matter of the Invitatory versicle makes for some fascinating, and at times even curious, observations. It is only the community at New Norcia that uses the text prescribed in the LOTH, a pluralised and somewhat liberal translation from the Latin; the others have adopted translations which are considerably more faithful to the original Latin text (Ex. 7.3). It is noteworthy, however, that while the community at Kew Carmel does, for the most part, adhere to the translations as given in the LOTH for their Offices, in this instance theirs is one step further removed, the translation of “Domine” in the vocative case here being emphasised by the interpolation of “O”. Each community conforms to tradition with regard to rendering the Invitatory versicle, the verse being either recited or chanted by the hebdomadary and the response being rendered by the rest of the community. The Carmelites do not repeat the versicle and response; the others render them three times. Neither of the male communities renders the doxology; the Carmelites render the traditional doxology while the Benedictines at Jamberoo render a varied form.

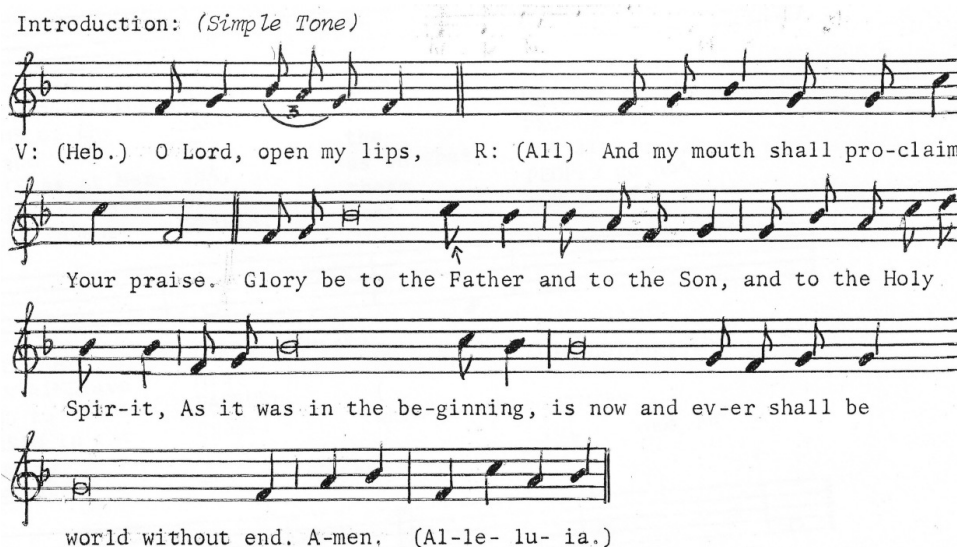
Kew Carmel	Tarrawarra Abbey	New Norcia Abbey	Jamberoo Abbey
<p>Ÿ. O Lord, open my lips. R. And my mouth shall proclaim Your praise. (once only)</p> <p>Ÿ. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning is now and ever shall be world without end. Amen. (Alleluia)</p>	<p>Ÿ. Lord, open my lips. R. And my mouth shall proclaim Your praise. (three times)</p>	<p>Ÿ. Lord, open our lips. R. And we shall praise your name. (three times)</p>	<p>Ÿ. O Lord, open my lips. R. And my mouth shall declare Your praise. (three times)</p> <p>Ÿ. To you be glory in the Church and in Christ Jesus now and forever. Amen.</p>

Ex. 7.3: Invitatory Versicle for the Office of Readings/Vigils or Lauds

Music plays no part in the Invitatory versicle for the monks at Tarrawarra; rather, it is recited in a forthright, somewhat severe tone (*alta voce et graviter*), much as it had been directed in

many earlier Cistercian breviaries.¹³ The same can be said for the Benedictines at New Norcia where it is also recited. However, unlike Tarrawarra, where the Invitatory is always rendered at Vigils, the Invitatory for Sundays is rendered at Lauds, the first Office for that day.¹⁴ At Jamberoo Abbey, the daily cycle of prayer commences with the chanting of the Invitatory versicle on a single tone (*recto tono*) without accompaniment, the initial pitch having being set by a solo flute.¹⁵ At Kew Carmel, where the daily Office commences with Morning Praise or Lauds, the tone for the Invitatory versicle is considerably more buoyant. Sr Paula Moroney's unaccompanied setting is simple and the manner of its rendering unashamedly jubilant (Ex. 7.4).¹⁶ Centred largely around B flat and entirely syllabic, the numerous leaps provide an ideal vehicle for the nuns to share their joy in anticipation of the new day.

Introduction: (*Simple Tone*)



V: (Heb.) O Lord, open my lips, R: (All) And my mouth shall pro-claim
Your praise. Glory be to the Father and to the Son, and to the Holy
Spir-it, As it was in the be-ginning, is now and ev-er shall be
world without end. A-men, (Al-le- lu- ia.)

Ex. 7.4: Invitatory Versicle for Morning Praise (Lauds) (Paula Moroney)

From the above, it is clear that for each community and, more generally, the rites to which they subscribe, the Invitatory versicle, as a form, has evolved to the extent that it is now quite

¹³ Fieldwork recordings: Thursday, October 11, 2012; Saturday, March 7, 2015.

¹⁴ Fieldwork recordings: Lauds, Sunday, March 10, 2013; Vigils, Saturday, November 8, 2014; Lauds, Sunday, November 9, 2014.

¹⁵ Fieldwork recordings: Saturday, June 8, 2013; Sunday, June 9, 2013; Tuesday, September 16, 2014; Wednesday, September 17, 2014.

¹⁶ Fieldwork recordings: Sunday, October 7, 2012; Monday, October 8, 2012. Setting provided courtesy of Sr Paula Moroney and reproduced with permission.

distinctive at the micro level. And although it is somewhat abridged when considered alongside its pre-Vatican II counterparts, in heralding the commencement of the monastic Horarium it continues to function much as it has for more than fifteen hundred years.

7.4 The Introductory Versicle in the Pre-Vatican II Diurnal Hours

The introductory versicle for the diurnal Hours, as a form, is no less steeped in tradition. But whereas there was a disparity, subtle though it was, between the pre-Vatican II Roman and monastic Offices with regard to the arrangement of the Invitatory versicles, they were in total accord when it came to the opening versicle for the diurnal Offices (Ex. 7.5). In this respect, both traditions, with one minor exception, align with Benedict’s directive: “Each of the day hours begins with the verse ‘God, come to my assistance; Lord, make haste to help me’ followed by ‘Glory be to the Father’ and the appropriate hymn.”¹⁷

Roman, Benedictine & Cistercian Offices	Roman Breviary
<p>Ÿ. Deus, in adjutorium meum intende.</p> <p>R. Domine, ad adjuvandum me festina.</p> <p>Ÿ. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Alleluia)</p>	<p>Ÿ. O God, come to my assistance.</p> <p>R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning is now and ever shall be, world without end. Amen. (Alleluia).</p>

Ex. 7.5: Introductory Versicle for the Diurnal Hours–Pre-Vatican II (except for Compline)

The exception, which occurs in both the Roman and monastic Offices, pertained to Compline. For while the same versicle and response prefaced the psalmody and thus in effect the core of this Hour, the whole was preceded by what would now be regarded as a somewhat protracted examination of conscience and absolution. This consisted of an opening blessing, *Jube, domne, benedicere*; a short reading from 1 Peter with versicle and response; the *Pater Noster*

¹⁷ RB, chap. 18, p. 27.

said silently and/or an examination of conscience; and the *Confiteor* and absolution, rendered twice. Then followed *Converte nos, Deus* and *Deus, in adjutorium* (Ex. 7.6).

Roman, Benedictine & Cistercian Offices	Roman Breviary
<p>Ÿ. Jube, domne, benedicere: Noctem quietam et finem perfectum concedat nobis Dominus omnipotens. R. Amen.</p> <p>***</p> <p>Ÿ. Adjutorium nostrum in nomine Domine. R. Qui fecit caelum et terram.</p> <p>***</p> <p>Ÿ. Converte nos Deus salutaris noster. R. Et averte iram tuam a nobis.</p> <p>Ÿ. Deus, in adjutorium meum intende. R. Domine, ad adjuvandum me festina.</p> <p>Ÿ. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Alleluia)</p>	<p>Ÿ. Pray, O Lord, a blessing: May the almighty Lord grant us a quiet night and a perfect end. R. Amen.</p> <p>***</p> <p>Ÿ. Our help is in the name of the Lord. R. Who made heaven and earth.</p> <p>***</p> <p>Ÿ. Convert us, O God, our salvation. R. And turn your anger from us.</p> <p>Ÿ. O God, come to my assistance. R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning is now and ever shall be, world without end. Amen. (Alleluia).</p>

Ex. 7.6: Introductory Versicle for Compline–Pre-Vatican II

7.5 The Reform and the Introductory Versicle in the Diurnal Hours

Just as many other facets of the post-Vatican II Roman Office were rationalised, so too was the matter of the introductory versicle for the diurnal Hours. In the GILH it is directed that

Lauds and Vespers begin with the introductory verse *O God, come to our aid: O Lord, make haste to help us*. The *Glory be to the Father* with *Alleluia* follows. The *Alleluia* is omitted during Lent. This form of introduction is not used when the invitatory immediately precedes Lauds.¹⁸

The same provisions apply for Prayer During the Day and for Compline.¹⁹ Accordingly, with the exception of the first Hour of the day, the various Hours would now commence with the same introductory versicle (Ex.7.7). But with the somewhat protracted introductory elements of Compline having been excised, the Consilium was nevertheless at pains to ensure that the

¹⁸ GILH, art. 41.

¹⁹ Ibid., art. 79, 85.

penitential character of this final Hour of the Horarium would be retained: “It is praiseworthy to follow the introductory verse with an examination of conscience. In common recitation it is made in silence or inserted into one of the penitential acts given in the Roman Missal”.²⁰

LH (1985), TLHM (1977), & IGLHC (1974)	LOTH (1974)
<p>Ÿ. Deus, in adiutorium meum intende.</p> <p>R. Domine, ad adjuvandum me festina.</p> <p>Ÿ. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. (Alleluia)</p>	<p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning is now and ever shall be, world without end. Amen. (Alleluia).</p>

Ex. 7.7: Introductory Versicle for the Diurnal Hours–Post-Vatican II (including Compline)

The Benedictines and the Cistercians, in TLHM²¹ and IGLHC²² respectively, also adopted this revised form. For both, this included provision at Compline for an examination of conscience after the introductory *versus*.

7.6 The Introductory Versicle and the Participating Communities

Given these new provisions which, in effect, were an enabler for uniformity and simplification of their respective Offices, it would seem reasonable to assume that they would indeed be eagerly embraced by each of the communities under consideration. This is far from the case, however. While there can be no doubt that change was accepted and even welcomed, it came not only with considerable variation from one community to the next but also, particularly for the communities at Tarrawarra and New Norcia, marked divergence from their respective *rituali* (Ex. 7.8). Firstly, both Benedictine communities, rather than adopting a literal translation of the introductory versicle given in the TLHM, chose to adopt the pluralised form as given in the GILH and the LOTH. But there is a more obvious ‘variation’.

²⁰ Ibid., art. 86.

²¹ TLHM, 61-86.

²² IGLHC, 28, 29.

This pertains to the Carmelites at Kew and Benedictines at New Norcia where, on certain occasions, the introduction continues to be rendered in Latin. In the case of the former, it is chanted at Vespers II;²³ for the latter, it is chanted at Vespers during Lent and also, from time to time, over the remainder of the liturgical year.²⁴ The ‘divergences’ are even more marked. In this respect, the monks at Tarrawarra and New Norcia have each drawn upon Psalm 113 (112), verses 2 and 3 for the introductory versicle for Lauds; the versicle for Vespers is clearly a paraphrase of Psalm 117 (116) in its entirety coupled with a re-working of the traditional doxology. It is also noteworthy that at Jamberoo Abbey most of the pre-Vatican II introductory elements of Compline have been retained.

²³ Fieldwork recording: Sunday, October 7, 2012. Setting taken from the Benedictines of Solesmes, ed. *The Liber Usualis (with Introduction and Rubrics in English)*, 250.

²⁴ Fieldwork recordings: Friday, March 8, 2013; Saturday, March 9, 2013; Sunday, March 10, 2013; Friday, November 7, 2014. Setting taken from Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1205.

Kew Carmel	Tarrawarra Abbey	New Norcia Abbey	Jamberoo Abbey
<p>Morning Praise*</p> <p>Ÿ. O Lord, open my lips.</p> <p>R. And my mouth shall proclaim Your praise.</p> <p>Ÿ. Glory be...</p>	<p>Lauds</p> <p>Ÿ. Blessed be the name of the Lord!</p> <p>R. Both now and forever more. From the rising of the sun to its setting, the name of the Lord is to be praised!</p> <p>Ÿ. Glory be...</p>	<p>Lauds*</p> <p>Ÿ. Blessed be the name of the Lord!</p> <p>R. Both now and forever more. From the rising of the sun to its setting, the name of the Lord is to be praised!</p> <p>Ÿ. Glory be...</p>	<p>Lauds</p> <p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be...</p>
<p>Midday Prayer</p> <p>Ÿ. O God, come to my assistance.</p> <p>R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be...</p>	<p>Little Hours</p> <p>Ÿ. O God, come to my assistance.</p> <p>R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be...</p>	<p>Little Hours</p> <p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be...</p>	<p>Little Hours</p> <p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be...</p>
<p>Evening Prayer/Vespers</p> <p>Ÿ. O God, come to my assistance.</p> <p>R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be...</p>	<p>Vespers</p> <p>Ÿ. Glory to the Lord.</p> <p>R. Praise the Lord, all you peoples of the world! Let all the nations give him honour! His mercy for us has never failed; the Lord remains true to his promise. Praise the Father, the Son and Holy Spirit, the God who is, for ages unending.</p> <p>Glory to the Lord, Amen!</p>	<p>Vespers</p> <p>Ÿ. Glory to the Lord.</p> <p>R. Praise the Lord, all you peoples of the world! Let all the nations give him honour! His mercy for us has never failed; the lord remains true to his promise. Praise the Father, the Son and Holy Spirit, the God who is, for ages unending.</p> <p>Glory to the Lord, Amen!</p>	<p>Vespers</p> <p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be...</p>
<p>OR</p> <p>Ÿ. Deus, in adiutorium meum intende.</p> <p>R. Domine, ad adiuvandum me festina.</p> <p>Ÿ. Gloria Patri...</p>	<p>Compline</p> <p>Ÿ. O God, come to my assistance.</p> <p>R. O Lord, make haste to help me.</p> <p>Ÿ. Glory be...</p>	<p>OR</p> <p>Ÿ. Deus, in adiutorium meum intende.</p> <p>R. Domine, ad adiuvandum me festina.</p> <p>Ÿ. Gloria Patri...</p>	<p>Compline</p> <p>Ÿ. May the Lord Almighty grant us a quiet night and a perfect end.</p> <p>R. Amen</p> <p>Ÿ. Convert us, O God our Saviour.</p> <p>R. And turn your anger away.</p>
<p>*The first Office of the day.</p>		<p>Compline*</p> <p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be...</p> <p>*When not the first Hour of the day **Also for anticipatory Vigils of Sunday</p>	<p>Examination of Conscience and Confiteor</p> <p>Ÿ. O God, come to our aid.</p> <p>R. O Lord, make haste to help us.</p> <p>Ÿ. Glory be...</p>

Ex. 7.8: Introductory Versicle for the Diurnal Hours

7.7 The Introductory Versicle and Musical Implications for the Participating Communities

According to Fr Mark Ryan, the musical settings for the three introductory versicles chanted at Tarrawarra come from Stephen List.²⁵ Given the import of Lauds and Vespers as the hinges of the Horarium, it is entirely appropriate that these settings should be somewhat more complex than the setting for the other Hours. Mostly syllabic and with compass of a ninth, the setting for Lauds is cast in the Dorian mode, with the termination on D (Ex. 7.9).²⁶ List's use of tone painting, with "rising" and "setting" separated by a fourth, sits comfortably within the whole. It was rendered with organ accompaniment, coming to rest on a D minor chord.

OFFICE LEADER

Blest be the name of the Lord! ◇

ALL

Both now and for-ev-er-more. From the ris-ing of the sun

to its set-ting, the name of the Lord is to be praised! Glo-ry be

to the Fa-ther and to the Son, and to the Ho-ly Spir-it. A-men

Ex. 7.9: Introductory Versicle for Lauds (Stephen List)

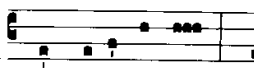
The setting for Vespers, although melodically ambiguous in its modality, was harmonised in C Major (Ex. 7.10).²⁷ Extensive use of the *bistrophā*, *tristrophā* and vertical *episema* assist with informing the interpretation. The setting for Terce, Sext and Compline, cast in the Hypophrygian mode, is limited to the compass of a major third and, except for one *podatus*,

²⁵ Fr Mark Ryan, informal conversation, Friday, March 6, 2015.

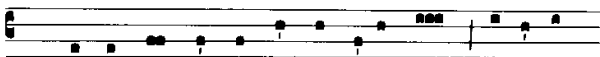
²⁶ Fieldwork recordings: Wednesday, October 10, 2012; Thursday, October 11, 2012; Friday, March 6, 2015; Saturday, March 7, 2015. Setting reproduced with permission from the order of service.

²⁷ Fieldwork recordings: Tuesday, October 9, 2012; Wednesday, October 10, 2012; Thursday, March 5, 2015; Friday, March 6, 2015. Setting reproduced with permission from the order of service.


is entirely syllabic (Ex. 7.11).²⁸ The use of the *bistropa* gives some indication of the manner of its rendering. This setting is also assigned to None in the Tarrawarra booklet for Ordinary Time. However, in the course of this research, this Hour was recited in its entirety.²⁹

OFFICE LEADER 

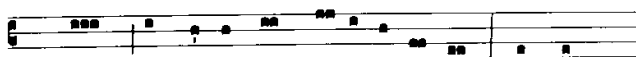
Glo-ry to the Lord. ◊

ALL 

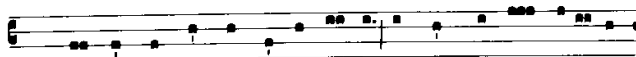
Praise the Lord, all you peo-ples of the world! Let all the




na-tions give him hon-our! His mer-cy for us has ne-ver



failed; the Lord re-mains true to his pro-mise. Praise the



Fa-ther, the Son and Ho-ly Spir-it, the God who is, for a-ges



un-end-ing. Glo-ry to the Lord, A- men!

Ex. 7.10: Introductory Versicle for Vespers (Stephen List)

²⁸ Fieldwork recordings: Terce, Wednesday, October 10, 2012; Terce, Friday, March 6, 2015; Terce, Saturday, March 7, 2015; Sext, Wednesday, October 9, 2012; Sext, Thursday, March 6, 2015; Compline, Wednesday, October 9, 2012; Compline, Friday, March 6, 2015. Setting reproduced with permission from the order of service.

²⁹ Fieldwork recordings: Wednesday, October 9, 2012; Friday, March 6, 2015.

OFFICE LEADER



O God come to my as-sis-tance. ◇

ALL



O Lord, make haste to help me. Glo-ry be to the Fa-ther



and to the Son, and to the Ho-ly Spir-it, as it was in the



beginning, is now and ever shall be, world with-out end.



A-men.

Ex. 7.11: Introductory Versicle for Terce, Sext and Compline (Stephen List)

The community at New Norcia has also adopted List's settings for Lauds, when it is not the first Office of the day,³⁰ and for Vespers, when not in Latin.³¹ In this research, the former was chanted with the response being either accompanied or unaccompanied; for the latter, the response was accompanied, in similar fashion to the practice at Tarrawarra. For Sext and None, however, this versicle was always recited.³² For Compline on ferias, it was also recited;³³ on Sundays, it was chanted.³⁴ The setting is straightforward, with the versicle and response consisting of a reciting note and rising tone at each of the cadences; the doxology is restricted to the reciting note only (Ex. 7.12).³⁵ In this respect, it has much in common with its Gregorian counterpart as chanted at Vespers.

³⁰ Fieldwork recordings: Saturday, March 9, 2013; Saturday, November 8, 2014.

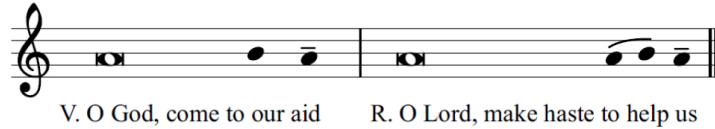
³¹ Fieldwork recordings: Saturday, November 8, 2014; Sunday, November 9, 2014.

³² Fieldwork recordings: Sext, Saturday, March 9, 2013; Sext, Sunday, March 10, 2013; Sext, Friday, November 7, 2014; Sext, Sunday, November 9, 2014; None, Saturday, March 9, 2013; None, Friday, November 7, 2014.

³³ Fieldwork recordings: Friday, March 8, 2013; Friday, November 7, 2014.

³⁴ Fieldwork recordings: Sunday, March 10, 2013; Sunday, November 9, 2014

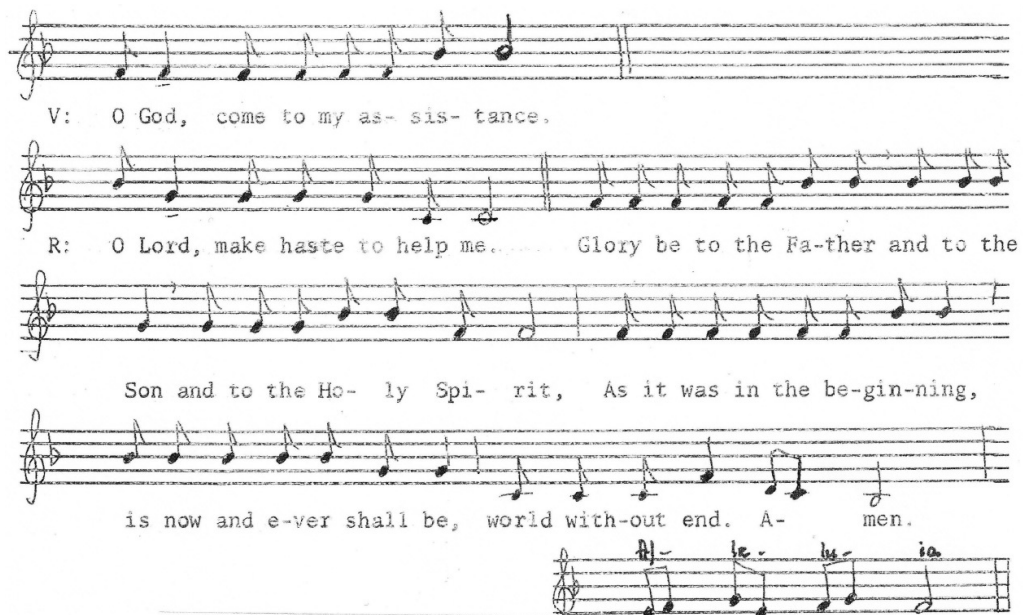
³⁵ Setting transcribed by the author from the fieldwork recordings.



Ex. 7.12: Introductory Versicle for Compline (New Norcia)

At Kew Carmel, the introductory versicles for Midday Prayer and Evening Prayer come from Sr Paula Moroney: “They are my own and we have been using them for many years now.”³⁶

The first is cast in the major mode, making for a quietly confident invocation. There is convincing use of tone painting, the leaping fourth to “assistance” suggesting the plea going heavenward while the petitioner, separated by a seventh, awaits below for help (Ex. 7.13).³⁷



Ex. 7.13: Introductory Versicle for Midday Prayer (Paula Moroney)

Sr Paula’s setting for Evening Prayer, although traversing the compass of a seventh, seems somewhat more subdued, perhaps due to its being cast in the minor mode (Ex. 7.14).³⁸ There

³⁶ Sr Paula Moroney, email November 6, 2015.

³⁷ Fieldwork recordings: Sunday, October 7, 2012; Monday, October 8, 2012. Setting provided courtesy of Sr Paula Moroney and reproduced with permission.

³⁸ Fieldwork recordings: Sunday, October 7, 2012; Monday, October 8, 2012. Setting provided courtesy of Sr Paula Moroney and reproduced with permission.

is, nevertheless, a sense of jubilation on “Alleluia”, ending as it does on the highest pitch in this chant. Both settings were chanted without accompaniment and in unison.



Ex. 7.14: Introductory Versicle for Evening Prayer (Paula Moroney)

The Benedictines at Jamberoo draw upon the nuns at Stanbrook Abbey for their musical settings. With the exception of Compline, there are two core settings—one for ferias and the other for feasts. At Jamberoo, the former is generally assigned to Lauds and Midday Prayer on all days and to Vespers on ferias (Ex. 7.15).³⁹ The festal chant is reserved for Vespers on Sundays and feasts (Ex. 7.16).⁴⁰ There is a marked similarity between the ferial chant and its Gregorian counterpart. Both have a compass of a third and deviate from the reciting note by no more than a step. Although mostly syllabic, the festal tone has a much different character. The numerous leaps and ambit of a seventh make for an air of confidence, jubilation, nowhere more so than on the closing “Alleluia”.

³⁹ Fieldwork recordings: Lauds, Saturday, June 8, 2013; Lauds, Tuesday, September 16, 2014; Lauds, Wednesday, September 17, 2014; Sext, Saturday, June 8, 2013; Sext, Sunday, June 9, 2013; Sext, Tuesday, September 16, 2014. Setting taken from Cumming, ed., 21.

⁴⁰ Fieldwork recordings: Friday, June 7, 2013; Saturday, June 8, 2013; Sunday, June 9, 2013; Monday, September 15, 2014; Tuesday, September 16, 2014. Setting taken from Cumming, ed., 21.

I

V. O God, come to our aid. R. O Lord, make haste to help us. Glory be to the Father, and to the Son, and to the Ho-ly Spi-rit, as it was in the beginning, is now, and ever shall be, world without end. A-men. Al-le-lu-ia. (*Lent: world without end. A-men.*)

Ex. 7.15: Introductory Versicle-Ferial Tone (Stanbrook Abbey)

VI

V. O — God, come to our aid. R. O Lord, make haste to help us. Glo-ry be to the Father, and to the Son, and to the Ho-ly Spir-it, as it was in the be-gin-ning, is now, and e-ver shall be, world with-out end. A-men. Al-le-lu-ia. (*omit Alleluia during Lent*)

Ex. 7.16: Introductory Versicle-Festal Tone (Stanbrook Abbey)

The retention of many of the pre-Vatican II introductory elements of Compline has necessitated a more expansive musical response. The opening couplets in this setting, which at Jamberoo was harmonised in C Major, make for a mood of serenity, entirely appropriate for this Hour (Ex. 7.17).⁴¹ Following a period of silence and the penitential rite, the prescribed versicle and response were chanted to the ferial setting, the response again being accompanied in C Major (Ex. 7.15).

⁴¹ Fieldwork observation and recording: Saturday, June 8, 2013. Setting taken from Stanbrook Abbey, 1.

Superior: May the Lord Almighty grant us a quiet night
and a perfect end. R: A-men.

V: Convert us, O God our Saviour.
R: And turn your anger away.

Ex. 7.17: Introductory Couplets for Compline (Stanbrook Abbey)

7.8 The Concluding Versicles in the Pre-Vatican II Offices

With the exception of the sequencing of the Invitatory versicles for Vigils, there was, as has been shown, total congruity between the pre-Vatican II Roman and Monastic Offices with regard to the introductory versicles. There was again significant commonality between the Roman and Monastic Offices when it came to the concluding versicles (Ex. 7.18). There were some differences, however. The most obvious is the sequencing of particular verse sets, for example *Divinium auxilium* within each Office, and the additional versicle, *Dominus det nobis*, in the Benedictine Office.

Breviarium Romanum	Roman Breviary	Benedictine Office*	Cistercian Office*
	<p>Ÿ. The Lord be with you. R. And with your spirit. OR Ÿ. O Lord, hear my prayer. R. And let my cry come to you.</p>	<p>Ÿ. Dominus vobiscum. R. Et cum spiritu tuo.</p>	<p>Ÿ. Dominus vobiscum. R. Et cum spiritu tuo.</p>
<p>Ÿ. Domine, exaudi orationem meam. R. Et clamor meus ad te veniat</p>			
<p>Ÿ. Benedicamus Domino. R. Deo gratias.</p>	<p>Ÿ. Let us bless the Lord. R. Thanks be to God.</p>	<p>Ÿ. Benedicamus Domino. R. Deo gratias.</p>	<p>Ÿ. Benedicamus Domino. R. Deo gratias.</p>
<p>Ÿ. Fidelium animae per misericordiam Dei requiescant in pace. R. Amen.</p>	<p>Ÿ. May the souls of the faithful departed through the mercy of God rest in peace. R. Amen.</p>	<p>Ÿ. Fidelium animae per misericordiam Dei requiescant in pace. R. Amen.</p>	<p>Ÿ. Divinum auxilium maneat semper nobiscum. R. Et cum fratribus nostris absentibus.</p>
		<p>Ÿ. Dominus det nobis suam pacem. R. Et vitam aeternam. Amen.</p>	<p>Ÿ. Fidelium animae per misericordiam Dei requiescant in pace. R. Amen.</p>
		<p>Ÿ. Divinum auxilium maneat semper nobiscum. R. Et cum fratribus nostris absentibus. Amen.</p>	
<p>Compline Benedicat et custodiat nos omnipotens... R. Amen.</p>	<p>Compline May the almighty and merciful Lord... R. Amen.</p>	<p>Compline Benedicat et custodiat nos omnipotens... R. Amen.</p>	<p>Compline Benedicat et custodiat nos omnipotens... R. Amen.</p>
<p>Ÿ. Divinum auxilium maneat semper nobiscum R. Amen.</p>	<p>Ÿ. May the divine assistance remain always with us. R. Amen.</p>	<p>*Key elements; use varies, depending on the Hour.</p>	<p>*Key elements; use varies, depending on the Hour.</p>

Ex. 7.18: Concluding Versicles for all Hours–Pre-Vatican II (*except for Prime)

7.9 The Reform and the Concluding Versicles

Following the reforms of Vatican II, there was even closer alignment, with the somewhat simplified prescriptions of the GILH having also found their way into the Benedictine and Cistercian Offices (Ex. 7.19).

LOTH (1974)	LH (1985)	TLHM (1977)	IGLHC (1974)
Morning and Evening Prayer *V. The Lord be with you. R. And also with you. May almighty God bless you, the Father, and the Son, and the Holy Spirit. R. Amen V. Go on the peace of Christ. R. Thanks be to God. OR V. The Lord bless us and keep us from all evil. R. Amen.	Lauds and Vespers *V. Dominus vobiscum. R. Et cum spiritu tuo. Benedicat vos omnipotens Deus, Pater, et Filius, et Spiritus Sanctus. R. Amen. V. Ite in pace. R. Deo Gratias. OR V. Dominus nos benedicat, et ab omni malo defendat, et ad vitam perducat aeternam. R. Amen.	Lauds and Vespers V. Dominus vobiscum. R. Et cum spiritu tuo. Benedicat vos omnipotens Deus, Pater, et Filius, et Spiritus Sanctus. R. Amen.	Lauds and Vespers *Benedicat vos omnipotens Deus, Pater, et Filius, et Spiritus Sanctus. R. Amen.
Office of Readings and Prayer During the Day V. Let us praise the Lord. R. Thanks be to God.	Officium lectionis and Horam mediam V. Benedicamus Domino. R. Deo gratias.	Vigils, Terce, Sext and None V. Benedicamus Domino. R. Deo gratias.	Vigils, Terce, Sext and None V. Benedicamus Domino. R. Deo gratias.
Night Prayer V. The Lord grant us a quiet night and a perfect end. R. Amen *When priest or deacon is present.	Compline V. Noctem quietam et finem perfectum concedat nobis Dominus omnipotens. R. Amen. *When priest or deacon is present.	Compline V. Noctem quietam et finem perfectum concedat nobis Dominus omnipotens. R. Amen.	Compline V. Noctem quietam et finem perfectum concedat nobis Dominus omnipotens. R. Amen. *Given in IGLHC as 'Benedictio'.

Ex. 7.19: Concluding Versicles and Responses for all Hours–Post-Vatican II

Accordingly, the Office of Readings (Vigils) and Prayer During the Day (Little Hours) would now all conclude with the acclamation, *Benedicamus Domino* or, as is given in the GILH, “Let us praise the Lord.”⁴² There was agreement, too, with regard to Compline, the blessing, *Noctem quietam* bringing the Horarium and thus the Lord’s work to a gentle conclusion.⁴³

The most obvious point of difference, however, occurs in the Roman Office where, at Lauds

⁴² GILH, art. 69, 79.

⁴³ Ibid., art. 91.

and Vespers, there is provision for the substitution of the ‘conferred’ blessing with a ‘collective’ invocation:

If a priest or deacon is present, he dismisses the people as at Mass with the greeting ‘The Lord be with you,’ and a blessing; then follows the invitation ‘Go in the peace of Christ: Thanks be to God.’ Otherwise the celebration is concluded with ‘The Lord bless us, etc.’⁴⁴

If Lauds and Vespers are the hinges of the Office, the introductory and concluding versicles are unmistakably the bookends for each of the Hours. And although the musical settings for these particular versicles are, overall, relatively slight when compared to many others within the Office, there is, nevertheless, a long musical tradition which has underpinned their evolution and informed the manner of their rendering in contemporary monastic practice. As we have seen, this is certainly the case so far as the introductory versicles are concerned and while there is, for the most part, little to distinguish the musical content of most of the settings found in the pre-Vatican II traditions, there is nevertheless one noteworthy point of difference. This rests in the numerous settings of *Benedicamus Domino*. Situated within Lauds and Vespers in the pre-Vatican II Offices, there are no fewer than 21 *Toni Communes* in the *Antiphonale Monasticum*,⁴⁵ 15 in the Roman *Antiphonale*,⁴⁶ and 12 in the *Liber Usualis*.⁴⁷ There are only four settings in the *Antiphonarium Cisterciense*.⁴⁸ These are variously assigned to each of Lauds and Vespers I and II in accordance with the ranking of the feast.

7.10 The Concluding Versicles and the Participating Communities

In settling upon their respective concluding versicle sets, each of our communities has embraced some but not all of the content prescribed in their respective rites, with particular

⁴⁴ Ibid., art. 54.

⁴⁵ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1244-1249.

⁴⁶ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 48*-51*.

⁴⁷ Benedictines of Solesmes, ed. *The Liber Usualis (with Introduction and Rubrics in English)*, 124-127.

⁴⁸ Ordinis Cisterciensium Strictioris Observantiae, ed. *Antiphonarium Cisterciense* (Westmalle: Typographia Ordinis Cisterciensium Strictioris Observantiae, 1947), 266*, 267*.

versicles being moved, omitted and, on occasion, augmented as at Kew Carmel, for example, where the versicle, *Domine, exaudi orationem meam* has been retained from the pre-Vatican II Office (Ex. 7.20). Placed both before and after the concluding prayer not only for Vespers but also in translation for the other Hours, it functions in much the same way as the antiphon with regard to structure while the text serves to complement perfectly the prayer itself. This practice is also found at Jamberoo Abbey, but there only for Compline. At Tarrawarra, the substitution of the somewhat austere invocation, “May the divine assistance” with the more contemporary and more personal, “May God’s help be with us always” is noteworthy, as is the omission of “souls” in the subsequent versicle.⁴⁹

⁴⁹ These substitutions occurred during the time this research was being undertaken.

Kew Carmel	Tarrawarra Abbey	New Norcia Abbey	Jamberoo Abbey
<p>Morning Praise* and Midday Prayer V̄. O Lord, hear my prayer. R. And let my cry come to you.# Concluding Prayer V̄. Let us bless the Lord. R. Thanks be to God. V̄. May the souls of the faithful departed through the mercy of God rest in peace. R. Amen</p> <p>Evening Prayer/Vespers V̄. O Lord, hear my prayer. R. And let my cry come to you.# Concluding Prayer V̄. The Lord bless us and keep us from all evil, and bring us to everlasting life. R. Amen. V̄. May the souls of the faithful departed through the mercy of God rest in peace. R. Amen</p> <p>OR</p> <p>V̄. Domine, exaudi orationem meam. R. Et clamor meus ad te veniat.# Concluding Prayer V̄. Benedicamus Domino. R. Deo gratias. V̄. Fidelium animae per misericordiam Dei requiescant in pace. R. Amen.</p> <p>*The first Office of the day. #Versicle is repeated after concluding prayer</p>	<p>Vigils Concluding Prayer R. Amen. No Versicle</p> <p>Lauds, Vespers and Minor Hours* Concluding Prayer R. Amen. Marian Anthem V̄. May God's help be with us always. R. And with our absent brethren. V̄. May the faithful departed, through God's mercy, rest in peace. R. Amen.</p> <p>Compline Concluding Prayer R. Amen. V̄. The Lord be with you. R. And with your spirit. V̄. Let us bless the Lord. R. Thanks be to God. V̄. May the almighty God, Father, Son and Holy Spirit, watch over us and protect us. R. Amen.</p> <p>Salve Regina</p> <p>Lauds, Vespers and Minor Hours** V̄. May the divine assistance remain always with us. R. And with our absent brethren. V̄. May the souls of the faithful departed through the mercy of God rest in peace. R. Amen.</p> <p>*As at March, 2014 **As at October, 2012</p>	<p>All Hours except for Compline Concluding Prayer R. Amen. V̄. The Lord be with you. R. And with your spirit. V̄. Let us bless the Lord. R. Thanks be to God. V̄. May the souls of the faithful departed through the mercy of God rest in peace. R. Amen V̄. May the divine assistance remain always with us. R. And with our absent brethren. Amen.</p> <p>Compline* Concluding Prayer R. Amen. V̄. The Lord be with you. R. And with your spirit. V̄. Let us bless the Lord. R. Thanks be to God. V̄. May the Lord grant us a quiet night and a perfect end. R. Amen.</p> <p>Salve Regina</p> <p>*And for anticipatory Vigils of Sunday</p>	<p>Vigils Concluding Prayer R. Amen. V̄. Let us bless the Lord. R. Thanks be to God.</p> <p>Lauds and Vespers Concluding Prayer R. Amen. V̄. The Lord bless us and keep us from evil and bring us to everlasting life. R. Amen.</p> <p>Midday Prayer Concluding Prayer R. Amen. V̄. Let us bless the Lord. R. Thanks be to God.</p> <p>Compline V̄. Lord, hear my prayer. R. And let my cry come to you.# Concluding Prayer V̄. Let us bless the Lord. R. Thanks be to God. V̄. May the almighty and merciful Lord, Father, Son and Holy Spirit, bless and preserve us. R. Amen. V̄. May the help of God remain always with us. R. And with our absent brethren. Amen.</p> <p>Marian Anthem</p> <p>#Versicle is repeated after concluding prayer</p>

Ex. 7.20: Concluding Versicles for all Hours

Perhaps not surprisingly, the Cistercians at Tarrawarra have determined to recite rather than chant all of the concluding prayers and versicle sets. With the exception of Compline, where the concluding versicles are recited by the Abbot in their entirety, these are rendered in the usual fashion, the hebdomadary reciting the versicles with the responses being given by the monks and others present.

At New Norcia, a similar practice prevails for Vigils, Afternoon Prayer (None) and, when not chanted, for Compline. With respect to the last of these and unlike Tarrawarra, it is only the final versicle that is recited by the Abbot, a practice which is also found in those Offices of Compline when the concluding prayer and other versicles are chanted. With the exception of the penultimate and final versicle sets, which are recited by the Hebdomadary, the concluding prayers and versicles for Lauds, Midday Prayer (Sext) and Vespers are chanted. The one assemblage of musical settings is used for these and also for Compline, when chanted.⁵⁰ The tone for the concluding prayer and “Amen”, *Tonus orationis–Tonus simplex*, comes from the *Antiphonale Monasticum* and, given its obvious simplicity, is readily adaptable to the vernacular (Ex. 7.21).⁵¹ Moreover, this tone connects seamlessly with the subsequent versicle, “The Lord be with you” (Ex. 7.22).⁵² Although far from ambitious in its ambit, “Let us bless the Lord” does contrast with the extreme simplicity of the previous example and, in so doing, is perhaps reflective of the contrast between the earlier melismatic settings of the

⁵⁰ Fieldwork recordings: Lauds–Saturday, March 9, 2013; Sunday, March 10, 2013; Saturday, November 8, 2014; Sunday, November 9, 2014; Sext–Saturday, March 9, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Vespers–Friday, March 8, 2013; Saturday, March 9, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Saturday, November 8, 2014; Sunday, November 9, 2014; Compline–Sunday, March 10, 2013; Sunday, November 9, 2014.

⁵¹ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1240.

⁵² Setting transcribed by the author from the fieldwork recordings.

Benedicamus Domino and the relatively simple musical contexts in which they too were situated (Ex. 7.23).⁵³

Ex. 7.21: *Tonus orationis–Tonus simplex (Antiphonale Monasticum)* (excerpt)

Ex. 7.22: Concluding Versicle for Compline (a) (New Norcia Abbey)

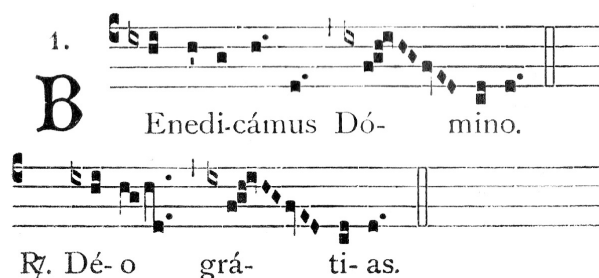
Ex. 7.23: Concluding Versicle for Compline (b) (New Norcia Abbey)

At Kew Carmel, the *Benedicamus* continues to be chanted at the conclusion of Vespers II. In this setting, which is musically identical to the opening phrase of the *Kyrie* from *Missa Orbis factor*, it is without doubt the crowning glory of that entire Office (Ex. 7.24).⁵⁴ Here, it was

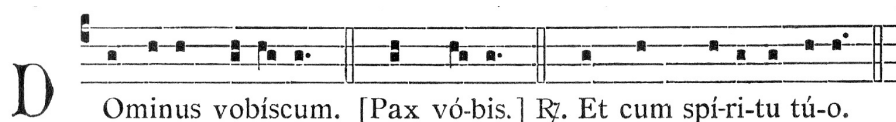
⁵³ Setting transcribed by the author from the fieldwork recordings.

⁵⁴ Fieldwork recording: Sunday, October 7, 2012. Setting of the *Benedicamus* taken from Benedictines of Solesmes, ed. *The Liber Usualis (with Introduction and Rubrics in English)*, 126. For the *Kyrie*, see Benedictines of Solesmes, ed. *Graduale Romanum* (Tournai, Belgium: Desclee & Co., 1979), 748. This correlation was brought to my attention by one of my examiners.

chanted by two versiclers. Prior to this, the concluding prayer, taken from the LOTH and thus in the vernacular, was rendered to a simple tone and, as noted earlier, was nestled between the versicle, *Domine, exaudi orationem meam* here chanted to the *Tonus antiquus (solemnis)* (Ex. 7.25).⁵⁵ The concluding *Fidelium* was recited by the Hebdomadary.



Ex. 7.24: *Benedicamus Domino*, Vespers II (*Liber Usualis*)



Ex. 7.25: *Tonus antiquus–Tonus solemnus* (*Liber Usualis*)

For the other Hours, all of which are rendered in the vernacular, there are three discrete concluding versicle sets, one for each of Morning Praise, Midday Prayer and Evening Prayer respectively. As with Vespers II, the concluding prayer is framed by the versicle, “O Lord, hear my prayer” after which are chanted the closing versicle sets. The settings range from the simple to somewhat more complex. The settings for Midday Prayer are by far the simplest, moving either by step or thirds. The final “Amen”, harmonised with a Picardy third, makes for a peaceful, confident response to the prayer for the departed (Ex. 7.26).⁵⁶

⁵⁵ Benedictines of Solesmes, ed. *The Liber Usualis (with Introduction and Rubrics in English)*, 100.

⁵⁶ Fieldwork recordings: Sunday, October 7, 2012; Monday, October 8, 2012. Setting provided courtesy of Sr Paula Moroney and reproduced with permission.

At the Conclusion of the Hour:

V: O Lord, hear my prayer. R: And let my cry come to You.

V: Let us bless the Lord. R: Thanks be to God.

V: May the souls of the faithful de-parted, through the mer-cy of God
rest in peace. R: A- men.

Ex. 7.26: Concluding Versicles for Midday Prayer (Paula Moroney)

The setting for Evening Prayer is more complex (Ex. 7.27).⁵⁷ The rising minor third creates a sense of urgency, even desperation which is resolved only at the end of the final versicle, but even then the responding “Amen” seems to re-ignite the sense of unease. The central versicle, “The Lord bless us and keep us,” was rendered by two chantresses, a practice which serves to remind us of the splendour of its earlier Gregorian counterpart.

⁵⁷ Fieldwork recordings: Saturday, October 6, 2012; Sunday, Monday, October 8, 2012. Setting provided courtesy of Sr Paula Moroney and reproduced with permission.

V: (*Heb.*) O Lord, hear my prayer

R: (*All*) And let my cry come to You.

V: (*Chantresses*) The Lord bless us and keep us from all evil, and

bring us to ever-last-ing life.

R: (*All*) A- men.

V: (*Heb.*) May the souls of the faithful departed through the

mercy of God rest in peace

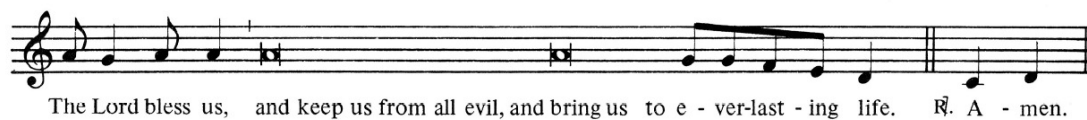
R: (*All*) A- men.

Ex. 7.27: Concluding Versicles for Evening Prayer (Paula Moroney)

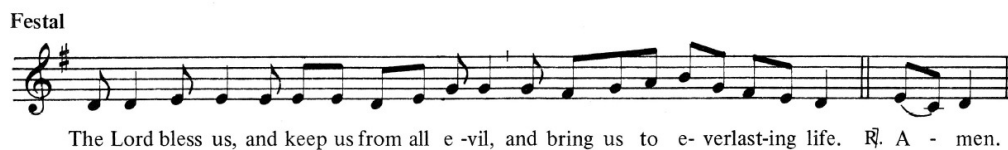
The community at Jamberoo Abbey has adopted yet another approach in rendering these versicles. For Vigils and Midday Prayer, the concluding prayers and versicles are recited, with the prayer and versicle being rendered by the Hebdomadary and the responses being given by the community.⁵⁸ For Lauds and Vespers, the nuns draw upon settings from Stanbrook Abbey. The two tones, one ferial and the other festal, are used for both Hours and are assigned according to the ranking of the feast or solemnity. The first, cast in the Dorian

⁵⁸ Fieldwork recordings: Vigils—Saturday, June 8, 2013; Sunday, June 9, 2013; Tuesday, September 16, 2014; Wednesday, September 17, 2014; Sext—Saturday, June 8, 2013; Sunday, June 9, 2013; Tuesday, September 16, 2014.

mode, is unremarkable (Ex. 7.28).⁵⁹ When rendered at Jamberoo, however, the organ accompaniment brings to it an unexpected grace and beauty, the closing “Amen” making for a fitting conclusion to the Hour. The Festal tone was heard on several occasions during the course of this research (Ex. 7.29).⁶⁰ Although almost entirely syllabic, the G major harmonisation together with its larger compass and part singing make for a mood of wellbeing, a sense that the Lord will indeed protect the nuns as they journey towards the next life. With both settings, the versicle and response are rendered by the entire community, a practice not encountered elsewhere in this research.



Ex. 7.28: Concluding Versicle, Ferial Tone (Stanbrook Abbey)



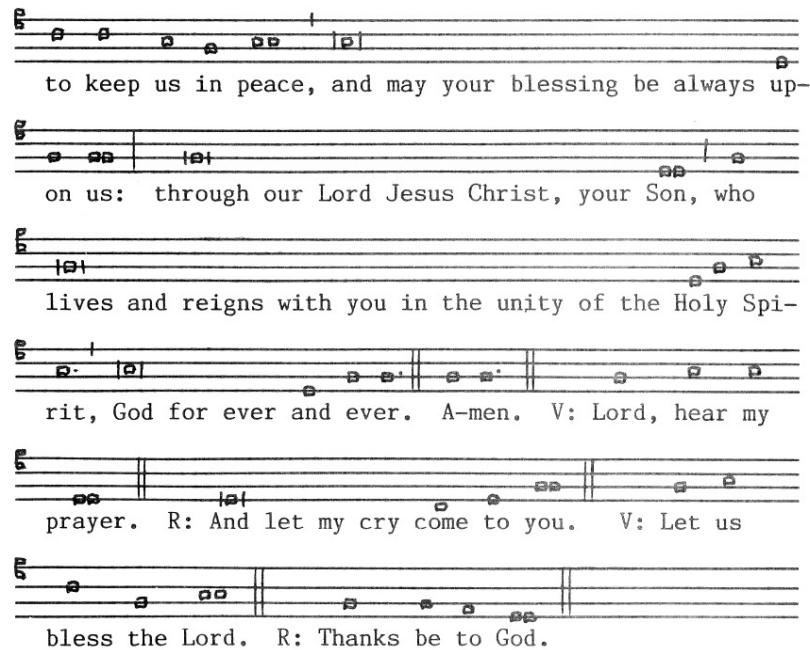
Ex. 7.29: Concluding Versicle, Festal Tone (Stanbrook Abbey)

For Compline, the concluding prayer is framed by the versicle, “Lord, hear my prayer.” Both are set, albeit somewhat loosely, in the Hypodorian mode, with not one but three reciting notes for the prayer, the most prominent being F (Ex. 7.30).⁶¹ The penultimate versicle, “May the almighty and merciful Lord”, is chanted on F while the final versicle is chanted on D. Both are rendered by the Abbess with the responses, underpinned on the organ by F major and D minor chords, respectively, are given by the community at large.

⁵⁹ Fieldwork recordings: Lauds–Saturday, June 8, 2013; Tuesday, September 16, 2014; Vespers–Monday, September 15, 2014; Tuesday, September 16, 2014. Setting taken from Cumming, ed., 24.

⁶⁰ Fieldwork recordings: Lauds–Wednesday, September 17, 2014; Vespers – Friday, June 7, 2013; Saturday, June 8, 2013; Sunday, June 9, 2013. Setting taken from Cumming, ed., 28.

⁶¹ Fieldwork recording: Saturday, June 8, 2013. Setting taken from Stanbrook Abbey, 11.



Ex. 7.30: Concluding Prayer and Versicle for Compline (Stanbrook Abbey) (excerpt)

7.11 The Versicle and the Short Reading

The versicle also functions in a similar way to the short responsory, a function which is made clear in the GILH. For Prayer During the Day, it is advised that the versicle should be rendered as a “reply to the short reading.”⁶² It is, like the responsory, “a kind of acclamation, [which] enables the word of God to penetrate more deeply into the mind and heart of the person reciting or listening.”⁶³ Such a practice was not new. For Benedict, the versicle was inextricably linked with the reading. Hence, in referring to Terce, Sext and None, he advises that, following the psalmody, there should be “a reading with versicle.”⁶⁴ It is only to be expected, then, that provision would be made for it in both TLHM⁶⁵ and the IGLHC,⁶⁶ thus making for an unbroken tradition in their respective Offices (Exx. 7.31 and 7.32).

⁶² GILH, art. 172.

⁶³ Ibid.

⁶⁴ RB, chap.17, p.26.

⁶⁵ TLHM, 71, 75, 79.

⁶⁶ IGLHC, 28.

Hour	Roman Office	Monastic Office
Prime	No (“Thanks be to God” then Short Responsory)	Yes
Terce	No (Short Responsory)	Yes
Sext	No (Short Responsory)	Yes (after “Deo Gratias”)
None	No (Short Responsory)	Yes
Compline	Yes (after “Thanks be to God” and Short Responsory)	Yes (after “Deo Gratias”)

Ex. 7.31: Versicle following the *Capitulum*/Reading–Pre-Vatican II

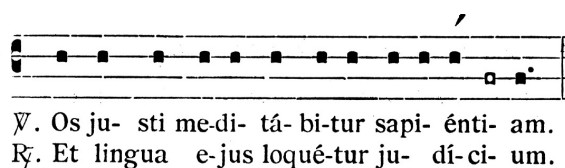
Hour	Roman Office	Hour	Benedictine Office	Cistercian Office
Prayer During the Day	Yes	Terce	Yes	Yes
		Sext	Yes	Yes
		None	Yes	Yes
Night Prayer	No (Short Responsory)	Compline	No (Short Responsory)	Yes (OR Short Responsory)

Ex. 7.32: Versicle following the Short Reading–Post-Vatican II

Given these provisions, it is perhaps surprising that it is only the Benedictines at New Norcia who have incorporated this particular form in their Office. In so doing, they are also acknowledging the Benedictine musical tradition, with both solemn and simple tones having been provided within their *Antiphonale* not only for the versicles but also for the readings. Here, however, the music is, for the most part, somewhat slight when compared, for example, to the *Benedicamus*. Nevertheless, what is important is that the monks at New Norcia continue to chant the simplest of these tones, *Tonus simplex*, when responding to the readings for Sext thereby continuing the centuries-old Benedictine tradition (Ex. 7.33).⁶⁷ The versicle, “The precepts of the Lord are right,” prescribed in the TLHM for Friday of Week 2 and in the

⁶⁷ Fieldwork recordings: Saturday, March 9, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Sunday, November 9, 2014. Setting taken from Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1232.

LOTH for Friday of Week 3 in Ordinary time, is but one of several such ‘adaptations’ encountered during this research.⁶⁸



Ex. 7.33: *Tonus versiculus–Tonus simplex (Antiphonale Monasticum)*

7.12 The Versicle and the Canticle of Simeon

It would be difficult to imagine a more fitting way to complete the daily Horarium than to chant the versicle, *Custodi nos domine ut pupillam oculi* and its response, *Sub umbra alarum tuarum protege nos*. Taken from Psalm 17:8 (16:8), together they make for a particularly poignant invocation, one which suggests great confidence that this prayer will indeed be answered. It had for centuries been rendered at Compline in both the Roman and the monastic traditions as a ‘response’ to the reading from Jeremiah 14:9. With the reforms of Vatican II, however, it was reassigned to Vespers in both the Roman and Benedictine Offices as a short responsory in the even numbered weeks on Wednesdays in Ordinary time, perhaps a somewhat improbable decision.⁶⁹ Nevertheless, it has been retained in the Cistercian Office of Compline as an alternative to the short responsory, *In manus tuas*⁷⁰ (see Chapter 6: The Responsories) and it continues to be rendered by the nuns at Jamberoo Abbey at every Office of Compline where it is chanted as a ‘response’ to the Canticle of Simeon. The straightforward setting, with a compass of a fourth, is based on a single reciting note, making the text rather than the music the focus of our attention (Ex. 7.34).⁷¹

⁶⁸ TLHM, 76; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [360].

⁶⁹ TLHM, 84; *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, [212], [450].

⁷⁰ IGLHC, 29.

⁷¹ Fieldwork recording: Saturday, June 8, 2013. Setting taken from Stanbrook Abbey, 10.

many of the chants now being rendered within the Offices of all four communities, but particularly New Norcia. The provenance of a handful of the settings is unknown. However, it is clear that, so far as this particular form is concerned, the three most significant contemporary contributions come from Sr Paula Moroney from Kew Carmel, Fr Stephen List from Tarrawarra Abbey, and the Benedictine nuns from Stanbrook Abbey. Whether these later additions to the Office continue to be chanted well into the future remains to be seen. Nevertheless, as with so much of the music which has been composed out of sheer necessity as a result of Vatican II, they have indeed gone some way to filling what would otherwise be a concerning lacuna.

Chapter 8

The Hymns, Lord's Prayer and Marian Antiphons

“Let the word of Christ dwell in you richly ... and with gratitude in your hearts
sing psalms, hymns, and spiritual songs to God.”

Colossians 3:16 (NRSVCE)

From this letter to the people of Colossae, there can be no doubting the importance that Paul the apostle placed on the powerful, transformative effect he believed singing would have on these early Christians. He encouraged them to sing not only the poetry from sacred scripture but also words of praise from other sources, many of which must surely have been inspired by sacred scripture. However, these were not the only people to have received such words of encouragement. Several years earlier, when writing to the people of Corinth, Paul had reminded them of the many gifts and abilities which they themselves could bring to the community as they prepared to worship the Lord: “When you come together, each one has a hymn, a lesson, a revelation, a tongue, or an interpretation.” (1 Cor. 14:26) (NRSVCE) But what is a hymn? Thomas Merton, in tones redolent of Saint Augustine of Hippo (354–430),¹ states quite simply that a hymn “is a *song of praise* [italics Merton] as well as a prayer.”²

8.1 The Hymn in the Pre-Vatican II Offices

In his Rule, Benedict makes provision for a hymn in each Hour of the Horarium. However, the detail regarding those to be rendered at Prime, Terce, Sext, None and Compline is at best somewhat scant:

The hymn for this hour [Prime] is sung after the opening versicle, *God come to my assistance*, before the psalmody begins. ... Prayer is celebrated in the same way at Terce, Sext and None: that is the opening verse, the hymn appropriate to each hour, ... Compline is limited to three psalms without refrain. After the psalmody comes the hymn for this hour.³

¹ See Augustine's exposition on Psalm 148 in Augustine of Hippo, "Expositions on the Psalms" <http://www.newadvent.org/fathers/1801.htm> (accessed 20/01/2016).

² Merton, 65.

³ RB, chap. 17, p. 26.

From this it could be assumed that there was already in use in certain communities a generally accepted series of hymns for these Hours and therefore no further explanation was required. Certainly, by the time the Second Vatican Council was convened, there was already in place a longstanding tradition, common to the Roman, Benedictine and Cistercian Offices, whereby the same series of hymns, with one minor exception, was prescribed for the entire liturgical year.⁴ *Iam lucis orto sidere* was assigned to Prime.⁵ *Nunc Sancte nobis Spiritus; Rector potens, verax Deus*; and *Rerum Deus tenax vigor* were assigned to Terce, Sext and None respectively. To complete the Horarium, *Te lucis ante terminum* was prescribed for Compline (Ex. 8.1).⁶ According to Patri, these were “all anonymous hymns in the ‘Ambrosian’ style and written before the sixth century.”⁷ In essence, these hymns do conform to the Ambrosian style, being cast in Iambic dimeter, with stanzas consisting of four verses, each of eight syllables, and concluding with a doxology. Although there are some relatively minor differences with regard to the texts, there is a significant degree of uniformity across all three Offices with regard to the musical constructs, the settings ranging in complexity from simple, for use at ferias, to more elaborate, for Sundays, solemnities and feasts.

⁴ For an excellent account of the evolution of the hymn in the Latin tradition, see Gabriel Diaz Patri, "Poetry in the Latin Liturgy," in *The Genius of the Roman Rite: historical, theological and pastoral perspectives on Catholic liturgy* ed. Ewe Michael Lang (Chicago: Hillenbrand Books, 2010).

⁵ For an exposition on this hymn, see Merton, 191-195.

⁶ Patri, 58. For primary sources, see *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 47, 65, 69, 74, 78; Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1, 93, 98, 103, 170; *Hymnarium Cisterciense*, (Westmalle: Typographica Ordinis Cisterciensium Reformatorium Seu Stricteris Observantiae, 1909), 5, 7, 9, 11, 16. The exception to this daily cycle pertains to Terce for the Feast of Pentecost and the Octave thereof, wherein *Nunc Sancte nobis Spiritus* is replaced by *Veni Creator Spiritus*.

⁷ Patri, 58.

Latin ⁸	English ⁹
Prime Iam lucis orto sidere, Deum precemur supplices, Ut in diurnis actibus Nos servet a nocentibus.	Prime Now in the sun's new dawning ray, Lowly of heart, our God we pray That he from harm may keep us free In all the deeds this day shall see.
Terce Nunc Sancte nobis Spiritus, Unum Patri cum Filio, Dignare promptus ingeri Nostro refusus pectori.	Terce Come, Holy Spirit, who ever one Art with the Father and the Son, It is the hour, our souls possess With Thy full flood of holiness.
Sext Rector potens, verax Deus, Qui temperas rerum vices, Splendore mane illuminas, Et ignibus meridiem:	Sext O God of truth, O Lord of might, Who orderest time and change aright, Who send'st the early morning ray, And light'st the glow of perfect day;
None Rerum Deus tenax vigor, Immotus in te permanens, Lucis diurnae tempora Successibus determinans:	None O strength and stay upholding all creation, Who ever dost thyself unmoved abide, And day by day the light in due gradation From hour to hour though all its changes guide;
Compline Te lucis ante terminum, Rerum Creator poscimus, Ut pro tua clementia Sis praesul et custodia.	Compline Before the ending of day, Creator of the world, we pray That, with thy wonted favour, thou Wouldst be our guard and keeper now.

Ex. 8.1: Hymns (First Stanza) for Prime, Little Hours, and Compline—Pre-Vatican II

When it comes to the hymns for Vigils, Lauds and Vespers, Benedict is somewhat more specific. For Vigils, he directs that, following psalms 3 and 94, there should be “an Ambrosian Hymn; then six psalms with refrain.”¹⁰ At Lauds, following the reading, there should be “a responsory, an Ambrosian Hymn, a versicle, the Gospel Canticle, the litany and the conclusion.”¹¹ For Vespers there is, again, a similar directive: “After these psalms there follow: a reading and responsory, an Ambrosian Hymn, the Gospel Canticle, the litany, and,

⁸ Texts as given in *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 47, 65, 69, 74, 78.

⁹ Translations as given in *The Roman Breviary: An Approved English Translation complete in one Volume from the official Text of the Breviarium Romanum authorized by the Holy See*, 11P, 15P, 16P, 17P, 22P.

¹⁰ RB, chap. 9, p. 21.

¹¹ Ibid., chap. 12, p. 23 & chap. 13, p. 24.

immediately before the dismissal, the Lord's Prayer."¹² For both the Roman and the monastic pre-Vatican II Offices, the practicalities were complex, with hymns being assigned to each of these Hours according not only to the day of the week within each liturgical season but also to the commons and propers of the sanctoral cycle. Thus, for example, *Iam sol recedit igneus*, *Nocte surgentes vigilemus omnes*, *Ecce iam noctis tenuatur umbra*, and *Lucis Creator optime* were set down for Vespers I, Vigils, Lauds and Vespers II respectively for Sundays in the season after Pentecost (Ex. 8.2).

Latin ¹³	English ¹⁴
<p>Vespers I Iam sol recedit igneus: Tu lux perennis Unitas, Nostris, beata Trinitas, Infunde lumen cordibus.</p> <p>Vigils Nocte surgentes vigilemus omnes, Semper in psalmis meditemur, atque Voce concordi Domino canamus Dulciter hymnos.</p> <p>Lauds Ecce iam noctis tenuatur umbra, Lux et aurorae rutilans coruscat: Supplices rerum Dominum canora Voce precamur:</p> <p>Vespers II Lucis Creator optime Lucem dierum proferens, Primordiis lucis novae, Mundi parans originem:</p>	<p>Vespers I As fades the glowing orb of day, To Thee, great source of light, we pray; Blest three in one to every heart Thy beams of life and love impart.</p> <p>Vigils Now from the slumbers of the night arising, Chant we the holy psalmody of David, Hymns to our Master, with a voice concordant, Sweetly intoning.</p> <p>Lauds Lo! dim shadows of the night are waning; Lightsome and blushing, dawn of day returneth; Fervent in spirit, to the world's Creator Pray we devoutly.</p> <p>Vespers II O blest Creator of the light, Who mak'st the day with radiance bright, And o'er the forming world didst call the light from chaos first of all:</p>

Ex. 8.2: Hymns (First Stanza) for Vespers I & II, Vigils and Lauds from the Third Sunday after Pentecost until September 30 inclusive—Pre-Vatican II

Those for Vigils and Lauds are ascribed by Britt to Gregory the Great (*ca* 540–604); the hymn for Vespers II is, according to Britt, “probably” by Gregory the Great.¹⁵ Britt attributes

¹² Ibid., chap. 17, p. 26.

¹³ Texts for Lauds, Vespers I, and Vespers II as given in *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 6, 40, 180. Text for Vigils as given in Matthew Britt, ed. *The Hymns of the Breviary and Missal*, Revised ed. (New York: Benziger Brothers, 1922), 42.

¹⁴ Translations as given in *The Roman Breviary: An Approved English Translation complete in one Volume from the official Text of the Breviarium Romanum authorized by the Holy See*, 77P, 93P, 124P, 390P.

Iam sol recedit igneus, which appears in both the *Antiphonale Monasticum* and the *Hymnarium Cisterciense* as *O lux beata Trinitas*, to St Ambrose (339–397).¹⁶ However, this does not appear in Patri’s listing of hymns attributed to Ambrose.¹⁷

While the hymns for both Vespers conform to the Ambrosian style, those for Vigils and Lauds are of an entirely different genre. Here, the first three verses of each are cast in Sapphic metre with the fourth in the Adonic metre.¹⁸ Again, there are variations from one tradition to the next with regard to each of the four texts but, with the exception of Vespers I, these are relatively slight. Although the musical settings do vary in number, those which are ‘common’ to all three Offices are, in most respects, very nearly identical. Despite the differences between *Iam sol recedit igneus* and *O lux beata Trinitas* so far as the arrangement of the verses and thus the musical emphases, the striking similarity between all three settings makes for an excellent if perhaps unlikely example of this overarching commonality (Exx. 8.3a, 8.3b and 8.3c).



Ex. 8.3a: *Iam sol recedit igneus* (Roman Antiphonale)¹⁹

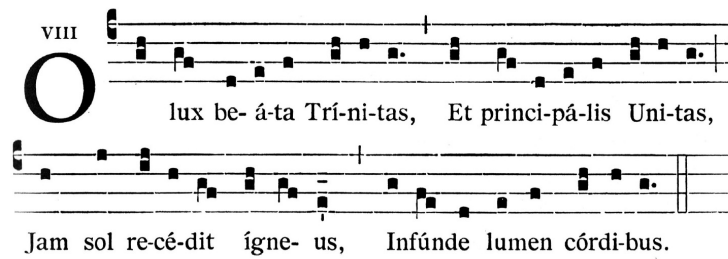
¹⁵ Britt, ed., 43, 54, 74.

¹⁶ Ibid., 84.

¹⁷ Patri, 55.

¹⁸ Britt, ed., 43, 54.

¹⁹ *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis*, 180.



Ex. 8.3b: *O lux beata Trinitas* (Benedictine Antiphonale)²⁰



Ex. 8.3c: *O lux beata Trinitas* (Cistercian Hymnal)²¹

Significant though certain technical aspects of these hymns might be, so too was their position and function within each of the Hours. For Prime, and the Minor Hours, the hymn was to be rendered after the introductory versicle. The same held true for Vigils where it followed the Invitatory. For the remaining Hours, however, the hymn was positioned quite differently. At Compline, the hymn was placed between the psalmody and the *capitulum*; for Lauds and Vespers, it followed the *capitulum* and short responsory and, in effect, functioned as a prelude to the Gospel Canticle.²²

However, it was not just the positioning of the hymn; the texts also served to underscore the symbolism traditionally attributed to each of the Hours as, for example, in the hymns prescribed for Prime and Terce (see Ex. 8.1). In the first, rendered at sunrise, the suppliant seeks assistance and guidance throughout the day in thought, word and deed; in the second,

²⁰ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 163.

²¹ *Hymnarium Cisterciense*, 65.

²² For an insight into the liturgical significance of this positioning as it pertains to Vespers of feasts, see Dobszay, 16.

rendered at the hour the Holy Spirit is believed to have descended upon the apostles, the petitioner seeks to be imbued with the gifts of the Holy Spirit and in so doing kindle that same flame in all those who surround him (*Arcendat ardour proximos*, the final verse in the second stanza). Given such symbolism, it was indeed appropriate that Vatican II should commence with an invocation to the Holy Spirit:

At 8:30 in the gradually clearing morning light of October 11, 1962, the procession began to make its way across the great piazza, now thronged with an applauding, sometimes cheering crowd. ... Some 2,500 council fathers, fully vested in flowing white garments with white mitres atop their heads, descended the great staircase in the palace next to the church and seemed to flow from it into the piazza into St Peter's. ... At the very end of the procession, which took more than an hour to complete, came Pope John XXIII, carried on the *sedia gestatoria*, ... At the altar, over the presumed burial place of St Peter, crowned by Bernini's magnificent canopy in bronze, the Pope got down from the *sedia* and knelt at the altar, where he intoned the hymn *Veni, Creator Spiritus*, "Come, Holy Spirit." The council had begun.²³

Back in Melbourne, the significance of this event was not lost on Archbishop Daniel Mannix who, it should be noted, was instrumental in bringing the Carmelites to Kew in 1922 and the Cistercians to the Yarra Valley in 1954:

On the morning of 11 October 1962, Daniel Mannix was up early. For some months he hadn't been able to say his private Mass in the little chapel beside his bedroom at Raheen: it was hard for him to stand, and his hands were not always steady. Instead, he had one of the Jesuits come across the road every day from Campion Hall and say it for him while he sat in an armchair, making the responses. This morning was different. Noel Ryan SJ was astonished to find the Archbishop up and vested, ready to say his own Mass. That day, as Ryan knew, marked the opening of the Second Vatican Council in Rome but he had not expected that Mannix would make such an effort for the occasion. 'I'll be saying Mass myself today, Father,' Mannix said. 'I believe in Councils.'²⁴

Perhaps he would have been quietly intoning the opening stanza of *Veni, Creator Spiritus* throughout much of that day. He would have been familiar with its role in so many of the Vatican ceremonies and its theological significance within Terce and Vespers at Pentecost and throughout its octave. On a more personal level, he would have recalled it being chanted at his own ordination to the priesthood and his consecration as bishop. Conforming in many

²³ O'Malley, 93, 94.

²⁴ Brenda Niall, *Mannix* (Melbourne: The Text Publishing Company, 2015), 343.

respects to the Ambrosian model, this hymn is generally considered to be the work of the Benedictine Rabanus Maurus (776–856).²⁵

8.2 The Reform and Implications for the Hymns

It is hymns such as *Veni, Creator Spiritus*, with its simplicity of form, purity of theological and spiritual intent, and steeped in at least a thousand years of tradition, that the Council Fathers seemed determined to preserve and, where necessary restore, and in so doing implement the only specific directive within *Sacrosanctum Concilium* concerning the role of the hymn within the Divine Office:

To whatever extent may seem desirable, the hymns are to be restored to their original form, and whatever smacks of mythology or ill accords with Christian piety is to be removed or changed. Also, as occasion may arise, let other selections from the treasury of hymns be incorporated.²⁶

The restoration of particular hymns was deemed necessary as a result of the revisions to the hymns in the *Breviarium Romanum* which had been driven by Urban VIII (r. 1623–1644). In considering these revisions, Vincent Lenti is unequivocal:

Some of the changes occurring in the revised texts were relatively minor. ... By contrast, however, some hymns were almost totally rewritten, and many thoughts and ideas expressed in the original texts of hymns were totally lost.²⁷

There were, too, changes which he describes as “rather meaningless grammatical changes.”²⁸

By way of example, *Dextrae Dei tu digitus*, the second verse in the third stanza of *Veni, Creator*, was changed to *Digitas paternae dexterae*. The second and seventh stanzas underwent similar revisions. There is more, however: “Sometimes the rewriting by Urban and his associates appears so very unnecessary that the logic behind the change is totally incomprehensible.”²⁹ *Iam sol recedit igneus* is typical of this zealous rewriting (Ex. 8.3).

Here, it is clear that although the third and fourth verses in the original, as given in the

²⁵ Patri, 57.

²⁶ SC, art. 93.

²⁷ Vincent A. Lenti, “Urban VIII and the Latin Hymnal,” *Sacred Music* 120, no. 3 (1993): 32.

²⁸ Ibid.

²⁹ Ibid.

Antiphonale Monasticum and the *Hymnarium Cisterciense*, have been left intact, there has been a repositioning of particular verses while the first and second have undergone what can only be seen as nothing less than illogical re-writes. In summing up, Lenti concludes:

Whatever their merits, the proposed changes in the hymn texts were approved by the Congregation of Rites on March 29, 1629, and in July of the same year a newly appointed commission began the task of revising the remainder of the breviary. Authority to publish the newly revised *Breviarium Romanum* was issued by the Barberini pope on January 25, 1631, in the eighth year of his reign, the ill-advised revision of the Latin hymnal thus becoming the normative texts for the majority of the Catholic world.³⁰

It would be left to Bugnini and, more specifically, to Group 7, the group appointed by the Consilium and headed up by the Italian Benedictines, Anselmo Lentini and Ildefonso Tassi, to unpick these revisions and, as necessary, embark upon the work of augmenting the hymnody in accordance with the decree of Paul VI.³¹ Their task was undertaken efficiently so it would seem and, to that point, with little controversy. In readiness for the meeting in September 1965 of Group 9, those responsible for the overall structure of the Divine Office, Lentini *et al* “had produced a collection of 108 hymns for all the Hours both *per annum* and for special seasons of the liturgical cycle.”³² From then until at least the tenth plenary session of the Consilium in April 1968, however, it was not so much a question of the suitability of the hymns themselves that would concern Group 9. Rather, it was matters such as the “appropriateness of many of these hymns in vernacular translations. ... [and] the appropriateness of hymns *at all* [italics mine] in the Office.”³³ But there was more to come with the debate broadening and, so it would seem, softening on occasion, to consider, for example, whether some place should be found in the Office for hymns; whether the hymns should be obligatory or optional in reciting the Office in private; and “moving the hymn in Lauds and Vespers from its position after the short reading (*capitulum*) to the beginning of

³⁰ Ibid.

³¹ Campbell, 50, 51.

³² Ibid., 178.

³³ Ibid.

those Hours.”³⁴ This last recommendation was intended “to give ‘colour’ to the Hours at the outset ... The hymn at the beginning of the Hour could set the mood or the tone for the entire celebration, as was the case for Vespers in the Ambrosian Vespers.”³⁵ In due course, it was decided that the hymn would indeed continue to be integral to the structure of the Office, a position which, despite the numerous debates and dissenting voices of earlier days, was stated unequivocally in the final version of *General Instruction of the Liturgy of the Hours*:

Hymns have a place in the Office from very early times, a position they continue to retain. Not only does their lyrical nature make them specially suited to the praise of God, but they constitute a popular part, since nearly always they point more immediately than the other parts of the Office to the individual characteristics of the Hours or of each feast. They help to move the people taking part and draw them into the celebration. Their literary beauty often increases their effectiveness. In the Office, the hymns are the principal poetic part composed by the Church.³⁶

The one recurring theme which the Sacred Congregation for Divine Worship was at pains to make clear, however, was the positioning of the hymn not only for Lauds and Vespers but indeed for all the Hours:

In a special way the Liturgy of the Hours combines those elements which are found in other Christian celebrations. It is arranged as follows: the opening hymn; psalmody; a shorter or longer reading of sacred scriptures; prayers.³⁷

For Lauds and Vespers, the instruction is more specific:

Lauds and Vespers begin with the introductory verse ... A suitable hymn is then said. The hymn should be composed so as to express the particular characteristic of each Hour or feast. It makes an easy and pleasant opening to the prayer, especially in celebrations with the people.³⁸

This new arrangement, couched as it is in a somewhat dull, colourless tone, sparked a strong response from some quarters. Dobszay, for example, is unequivocal:

He who has never experienced the ancient system, and in particular he who does not take the sung choral Office as his basic experience or norm, may easily claim that it is only a minor difference, not worthy of mention. But anyone who has had sufficient

³⁴ Ibid., 179.

³⁵ Ibid.

³⁶ GILH, art. 173.

³⁷ Ibid., art. 33.

³⁸ Ibid., art. 41, 42.

opportunity to experience Lauds or Vespers in actual liturgical celebration will know how immensely the traditional structure contributed to the effectiveness of the Hour, which was guided by liturgical sensitivity to the exigencies of real life, and not by a mechanical system. This order, which was animated by the spirit of prayer and can only be understood and judged in its life-functions, came into existence through the concatenation of logical, theological, psychological and artistic forces.³⁹

In its final form and apparently concerned that frequent repetition of particular hymns may lead to a lack of engagement, a two-week cycle of hymns for Ordinary Time was agreed:

“For the sake of variety in the Office for the ordinary time of the year, there are two series of hymns for each Hour, to be used on alternate weeks.”⁴⁰ A further provision was made for the Office of Readings: “In the Office of Readings, there are two series of hymns for the ordinary time of the year, depending on whether this Office is recited at night or during the day.”⁴¹ For Compline, it was simply a matter of selecting a suitable hymn: “A suitable hymn is then said.”⁴² Prayer During the Day, depending on when it was to be observed, proved to be somewhat more complicated, but again a solution would be found: “The various hymns ... put forward for each Hour are so drawn up as to correspond to the time of day at which they are traditionally celebrated, and so as to provide effectively for the sanctification of the day.”⁴³

8.3 Implementing the Reform

Just how these directives were to be realised was relatively straightforward so far as the Latin tradition was concerned, with a goodly number of suitable hymns being readily reassigned from the pre-Vatican II Roman Office to the Office by the Consilium. Thus, for example, *Aeterne rerum conditor*, originally set down for Lauds of Sundays when *Ecce iam noctis* was not to be rendered, was now assigned to the first and third weeks of the new four-week Psalter in Ordinary Time (Ex. 8.4). The three hymns prescribed for Terce, Sext and None in

³⁹ Dobszay, 15, 16.

⁴⁰ GILH, art. 175.

⁴¹ Ibid., art. 176.

⁴² Ibid., art. 87.

⁴³ Ibid., art. 80.

the earlier Office would now be complemented by three additional hymns and in so doing not only continue the pre-Vatican II tradition but also accommodate the requirements set down in the GILH. *Lucis Creator optime*, assigned to Vespers II in the earlier Office, would be rendered at Vespers II for Weeks 1 and 3 in the revised Office. Many of the settings prescribed in the *Ordo Cantus Officii* of 1983 were sourced not only from the Roman *Antiphonale* of 1912 but also from the *Antiphonale Monasticum*. These, together with a large number of more recent contributions to the repertoire, were published in the *Liber hymnarius* of 1983.⁴⁴ Although *Deus, creator omnium* does not appear in the Roman and Benedictine antiphonaries published in the earlier part of the twentieth century, it was prescribed in the pre-Vatican II Cistercian Office for Vespers of Sunday (Vespers II).⁴⁵ In the *Liturgia Horarum* (LH), this ancient hymn is assigned to Vespers I of Weeks 1 and 3; accordingly, it is also incorporated within the *Liber hymnarius*.⁴⁶

⁴⁴ Benedictines of Solesmes, ed. *Liber hymnarius cum invitoriis & aliquibus responsoriis* (Sable-Sur-Sarthe, France: Abbaye Saint-Pierre de Solesmes, 1983).

⁴⁵ *Hymnarium Cisterciense*, 14.

⁴⁶ Benedictines of Solesmes, ed. *Liber hymnarius cum invitoriis & aliquibus responsoriis*, 181.

LOTH (1974)	LH (1971/1985)	TLHM (1977)
Evening Prayer I O light serene of God the Father's glory ^{#^} Blessed be the Lord our God!*	Vespers I <i>Deus, creator omnium[#]</i> <i>Rerum, Deus, fons omnium*</i>	Vespers I Hymnus e <i>Liturgia Horarum</i> vel alius cantus congruus Sabbato: <i>O lux, beata Trinitas</i>
Office of Readings Be thou my vision, O Lord of my heart [#] This day, at the creating word* OR All creatures of our God and King*	Officium lectionis <i>Primo dierum, omnium (N)[#]</i> <i>Dies aetasque ceteris (D)[#]</i> <i>Mediae noctis tempus est (N)*</i> <i>Salve dies, dierum gloria (D)*</i>	Vigils Hymnus e <i>Liturgia Horarum</i> vel alius cantus congruus
Morning Prayer Transcendent God in whom we live ^{#^} OR Christ is the world's redeemer [#] I bind unto myself today* OR All people that on earth do dwell*	Lauds <i>Aeterne rerum conditor[#]</i> <i>Ecce iam noctis*</i>	Lauds Hymnus e <i>Liturgia Horarum</i> vel alius cantus congruus
Prayer During the Day O Blessed Lord, Creator God ^{#^} Come, Holy Spirit, live with us* [^] OR	Horam medium Terce <i>Nunc, Sancte, nobis, Spiritus</i> OR <i>Certum tenentes ordinem</i>	Terce Hymnus congruus, vel: <i>Nunc, Sancte, nobis, Spiritus</i>
Before Noon Come, Holy Spirit, live in us [^]	Sext <i>Rector potens, verax Deus</i> OR <i>Dicamus laudes Domino</i>	Sext Hymnus congruus, vel: <i>Rector potens, verax Deus</i>
Midday Lord God and Maker of all things [^]	None <i>Rerum, Deus, tenax vigor</i> OR <i>Ternis horarum terminus</i>	None Hymnus congruus, vel: <i>Rerum, Deus, tenax vigor</i>
Afternoon Eternal Father, loving God [^]	Vespers II <i>Lucis Creator optime[#]</i> <i>O lux, beata Trinitas*</i>	Vespers II Hymnus e <i>Liturgia Horarum</i> vel alius cantus congruus. Dominica: <i>Lucis creator optime</i>
Evening Prayer II Praise to the holiest in the height OR In the beginning God created heaven [^]	Compline <i>Te lucis ante terminum</i> OR <i>Christe, qui splendor et dies</i> [#] Weeks 1 & 3; [*] Weeks 2 & 4 [^] N: Night; D: Day	Compline <i>Te lucis ante terminum</i> , vel: <i>Christe, qui splendor et dies</i> , vel alius cantus congruus
Night Prayer Various [#] Weeks 1 & 3; [*] Weeks 2 & 4 [^] <i>Stanbrook Abbey Hymnal</i>		

Ex. 8.4: Hymns for Sunday, Weeks 1 to 4 in Ordinary Time

Given the industry, to say nothing of the years, that Group 7 had devoted to bringing the *Liber hymnarius* to fruition, it is perhaps ironic that it has also incurred a level of criticism which, however faintly, echoed certain of the pejorative remarks levelled at Urban VIII. From

a statistical point of view, this may well be justified. Patri has done the sums. He notes that of the 291 hymns in the *Liber*, 217 were composed between the fourth and fifteenth centuries; 20 were composed between the sixteenth and nineteenth centuries; and 12 were written by five authors at the start of the twentieth century.⁴⁷ However, Anselmo Lentini, who led Group 7,

composed no less than 42 hymns ... This represents 15 percent of the total, and 30 percent of the hymns written by known authors, which makes him the main author of the current Hymnarium, followed, far behind, by Aurelius Prudentius (ten hymns), Saint Peter Damian (nine), and Saint Ambrose (eight).⁴⁸

Of far greater importance, however, is the matter of fidelity to the original texts. Patri considers that the texts themselves “do not always reflect the original texts; quite a few textural changes were made ... some of them very debateable.”⁴⁹ There were several criteria applied to justify these changes, one of the more interesting being that

some phrases were modified if they were not seen as ‘politically correct’ ... those phrases that expressed a negative attitude towards the world or could represent difficulties for ecumenical relations were modified or simply removed.⁵⁰

In developing the hymnody for the *Liturgy of the Hours*, the Committee appointed by the Episcopal Conferences of Australia and the United Kingdom faced a very different set of issues. Unlike their ‘Roman’ counterparts, the Committee, chaired by Placid Murray, OSB from Glenstal Abbey, did not have the advantage of being able to draw upon a repertoire which had evolved so very specifically over centuries for the earlier Office. In setting about the task, three criteria were used to inform the selection process—literary merit, rhythmic quality, and singability.⁵¹ While all were in keeping with the directives set out in the GILH, the last is especially noteworthy: “As far as possible, hymns should be sung in community

⁴⁷ Patri, 79, 80.

⁴⁸ Ibid., 80.

⁴⁹ Ibid., 78.

⁵⁰ Ibid., 79.

⁵¹ Murray, 97.

celebrations as their nature demands.”⁵² In this respect, the GILH goes on to declare that the hymns, together with the psalms, canticles and responsories, “are given their full expression only when sung.”⁵³ Accordingly, when the LOTH was published in 1974, it included an index of hymn metres and suggested tunes with the proviso that these “are suggested only as an aid to the user, and are given because they are readily available in standard hymn collections. Any suitable hymn tune may be used.”⁵⁴ This proviso, as with the hymns prescribed within the LOTH, was entirely in keeping with the provisions of the GILH:

With regard to celebrations in the vernacular, Episcopal Conferences may adapt the Latin hymns to the nature of their own language. They may also introduce new compositions, provided they suit the spirit of the Hour, season or feast; one should constantly beware of permitting those popular songs which are of no artistic value and completely unworthy of the liturgy.⁵⁵

Murray considered the selection of hymns in its final form as “an attempt to suit as many kinds of taste and prayer-needs as possible, rather than matching one kind of praying personality only.”⁵⁶ It included some ‘individual’ contributions such as those of Scottish theologian James Quinn, SJ (1919–2010). However, most were to come from larger compilations such as the *New Catholic Hymnal*⁵⁷ and *The Westminster Hymnal*.⁵⁸ The latter is of particular interest in that several translations by Monsignor Ronald Knox (1888–1957) of hymns from the Latin repertory, including, for example, *Afar from where the sun doth rise* (*A solis ortus cardine*) and *What fairer light* (*Aurea luce*), were included in the LOTH. The vast majority of hymns, however, came from Stanbrook Abbey where the nuns had been actively pursuing English translations of various breviaries since the early part of the twentieth

⁵² GILH, art. 280.

⁵³ Ibid., art. 269.

⁵⁴ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 820*. A complete listing of hymns, contributors and publishers is given on pp. 849*-851*.

⁵⁵ GILH, art. 178.

⁵⁶ Murray, 97.

⁵⁷ Anthony Petti and Geoffrey Laycock, eds., *New Catholic Hymnal* (London: Faber Music Limited, 1971).

⁵⁸ *The Westminster Hymnal* (authorised by the hierarchy of England and Wales for use in all Churches and Oratories), New and Revised ed. (London: Burns Oates & Washbourne, 1958). This hymnal first appeared in 1912; there were several subsequent iterations.

century.⁵⁹ The *Stanbrook Abbey Hymnal* (SAH), published in 1971 as part of the larger *Music Supplement to the 'Prayer of the Church'*, contained some 68 hymns of which no fewer than 46 were incorporated within the LOTH.⁶⁰ All but one of the 68 texts were written by Marcella van Oosterwijk Bruyn; the music came variously from Felicitas Corrigan, Hildelith Cumming, Anne Field, and Raphael Foster. The importance of the contribution of these Benedictine nuns cannot be overstated, with the hymns being sprinkled throughout the three-volume set of LOTH. Moreover, it is surely no co-incidence that of the hymns listed in Example 8.4, no fewer than seven are taken from the *Stanbrook Abbey Hymnal*. Of these, there are in the LOTH suggested melodies for all but one of these texts, the exception being *O light serene of God*. This is, in all likelihood, due to its somewhat unusual metre (11.6.11.4). However, a melody, traversing a compass of no less than a tenth, is provided in the Stanbrook hymnal (Ex. 8.5).⁶¹



1. O Light serene of God the Father's glory,
To you, O Christ we sing,
And with the evening star, at hour of sunset,
Our worship bring.

Ex. 8.5: *O light serene of God* (Stanbrook Abbey)

From an Australian perspective, the lack of a local presence is disappointing, given the very fine contributions to the genre that had been forthcoming from a number of composers even before the commencement of Vatican II. In this respect, the hymns of James McAuley (1917–1976) and Richard Connolly (b. 1927) are particularly noteworthy. For the most part, the

⁵⁹ For a comprehensive listing of their activities see Margaret Truran, et al, "Contributions - Benedictine Nuns of the Abbey of Our Lady of Consolation (Stanbrook Abbey)", Keller Book <http://www.gregorianbooks.com/gregorian/www/www.kellerbook.com/STANBR~1.HTM> (accessed 21/02/2016).

⁶⁰ Benedictines of Stanbrook Abbey, ed. Revised editions of the hymnal were published in 1974 and 2014.

⁶¹ Ibid., (10).

texts are universal thematically; they are also musically strong and robust.⁶² If, as could be argued, they were considered to be ill-suited to the Office, it would seem likely that, given the opportunity, McAuley and Connolly, together with other like-minded composers and poets, could have readily produced a series of hymns which were indeed suitable for most if not all of the Hours.

This omission aside, the hymnody Committee members would have been well satisfied with their work. Nevertheless, they would have to wait until as late as 2001 for confirmation that it would indeed be acceptable at the highest level. It was then that, in *Liturgiam authenticam*, the Congregation for Divine Worship and the Discipline of the Sacraments confirmed certain requirements with regard to both the retention of the Latin tradition and the use of newly composed hymns in the vernacular:

It is especially advantageous that they [the hymns and canticles] be preserved in the printed vernacular editions, even if placed there in addition to hymns composed originally in the vernacular language. The texts for singing that are composed originally in the vernacular language would best be drawn from Sacred Scripture or from the liturgical patrimony.⁶³

By the time this directive was issued, the various texts having become well and truly imprinted in the hearts and minds of those attending to the Work of God, the question of conformity was purely academic. They were here to stay.

Just as the Benedictines had embraced so many of the other reforms of Vatican II in matters pertaining to their Office, they also adopted, to a very considerable extent, the hymnody of the LH. In so doing, of course, the significant historical commonality between their respective Offices facilitated their transition from the old to the new. There is no better example of the marked congruity so far as the post-Vatican II period is concerned than the

⁶² See, for example, National Liturgical Music Board, ed. *Catholic Worship Book II* (Northcote, Victoria: Morning Star Publishing, 2016), 234, 462, 520, 595, 599.

⁶³ LA, art. 61.

hymns set down for Sundays in Ordinary Time (Ex.8.4). Here, the most obvious points to be noted are the advice in the *Thesaurus Liturgiae Horarum Monasticae* the hymn for each Hour, other than for Compline, should be rendered as prescribed in the LH or, in its stead, another suitable hymn (*e Liturgia Horarum vel alius cantus congruus*);⁶⁴ some small differences with regard to the allocation of particular hymns, most obviously Vespers; and, notwithstanding the two-week cycle in the LH (and the LOTH), that there is no comparable provision for a two-week cycle in the Benedictine Office. The Cistercians are far less prescriptive. In the *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictioris Observantiae*, it is directed that for each of the Minor Hours the hymn for that Hour is to be rendered (*Hymnus de hora*); for each of the other Hours, it is simply a matter of selecting a suitable hymn (*Hymnus congruus*).⁶⁵

From the foregoing, it is clear that in implementing the reform as mandated in SC, the Consilium's endeavours ultimately provided for a newfound flexibility, even freedom, with regard to the matter of the hymnody in the Divine Office. However, the ancient tradition, dating back to the time of St Ambrose, would also be preserved. In turn, these provisions were reflected in both the Benedictine and Cistercian Offices where, perhaps surprisingly, this freedom was at least matched and even, it could be argued, surpassed. The implications for the participating communities were significant.

8.4 The Reform and Implications for the Participating Communities

For the community at Kew Carmel, the hymnody prescribed in both the LOTH and LH has, for the most part, been adopted as evidenced in the following examples. In the first, Sunday of Week 3 in Ordinary Time, the hymns for Morning Praise and Evening Prayer accord with

⁶⁴ TLHM, 61-81.

⁶⁵ IGLHC, 27-29.

those set down in the LOTH and LH respectively (Ex. 8.6).⁶⁶ *Transcendent God* is taken in its entirety from the *Stanbrook Abbey Hymnal*. The text, with its four octosyllabic verses, is reminiscent of the Ambrosian style. Of particular interest, however, is the melody, which, with one minor exception, is an exact transcription of *Aeterna rerum Conditor* set down in the *Antiphonale Monasticum* for Lauds of Sunday in winter. *Lucis Creator optime*, prescribed for Vespers II in the pre-Vatican II Office, serves not only to complement and enhance this happy synchronicity, but also to underscore the importance which this community clearly places on the preservation of the Gregorian tradition. Significantly, the community has not adopted the *Liber hymnarius* in rendering this or any other of the Latin hymns encountered in this research; rather, they continue to defer to the *Liber Usualis*. The well-known contribution from Thomas Ken (1637–1711) and Louis Bourgeois (*ca* 1510–1561), although not specifically prescribed for any of the Hours in the LOTH, provides a pleasing and uplifting foil with which to commence Midday Prayer.

Hour	First Line	Text Source	Tune & Source
Morning Praise	Transcendent God in whom we live	SAH No. 8, p. (4)	SAH No. 8, p. (4); <i>Aeternae rerum Conditor</i> , AM p. 34
Midday Prayer	Praise God, from whom all blessings flow	Thomas Ken	Louis Bourgeois
Evening Prayer	Lucis Creator optime	attrib. Pope Gregory the Great	LU p. 256

Ex. 8.6: Hymnody at Kew Carmel, Sunday–Week 27, Ordinary Time (Psalter Week 3)

The opening hymns for each of the Hours on the following day were as given in the LOTH (Ex. 8.7).⁶⁷ *The day is filled with splendour* comes from Stanbrook Abbey and although in the LOTH it is suggested that it could indeed be sung to *Paderborn*, the nuns at Kew Carmel have retained the Stanbrook setting. For *Lord God and maker of all things*, also from

⁶⁶ Fieldwork recordings: Sunday, October 7, 2012. Unless otherwise indicated, attributions of Latin texts in this and subsequent examples are based on Britt.

⁶⁷ Fieldwork recordings: Monday, October 8, 2012.

Stanbrook, the melody was substituted with Bartholomaeus Gesius's *Eisenach*. *Come, praise the Lord*, from the pen of James Quinn, SJ and sung to *Lobe den Herren*, made for a fitting opening for Evening Praise on the eve of the Memorial of Blessed John Henry Newman (see Chapter 6: The Responsories). By way of additional homage, Newman's hymn *Lead, kindly light*, one of a number of hymns prescribed in *The Divine Office* for Night Prayer or Compline,⁶⁸ was rendered to Charles Purday's *Sandon* at the conclusion of the Hour.

Hour	First Line	Text Source	Tune & Source
Morning Praise	The day is filled with splendour	SAH No. 9, p. (5)	SAH No. 9, p. (5)
Midday Prayer	Lord God and Maker of all things	SAH No. 17, p. (7)	EISENACH, Bartholomaeus Gesius, adapt. Schein
Evening Praise	Come, praise the Lord	James Quinn	LOBE DEN HERREN, AHB p. 32
Evening Praise	Lead, kindly light* *Concluding hymn	John Henry Newman	SANDON, Charles H. Purday

Ex. 8.7: Hymnody at Kew Carmel, Monday–Week 27, Ordinary Time (Psalter Week 3)

The widely varying metrical structures and thus the musical settings for these hymns made for a significant contrast with those of the previous day. More broadly, this small sample, taken over just two days, provides little indication of the extraordinarily varied corpus of hymns upon which the nuns are able to draw, depending on the season, feast, solemnity or memorial. These include a large number of hymns from the Latin repertory, many taken from *The Australian Hymnal* edited by Percy Jones, notably *Ave Verum*, *Ave Maria* and *Tota pulchra es*.⁶⁹ Although less frequently, the nuns render others, such as *O Sanctissima* and *Regini caeli jubila*, in two parts.⁷⁰ There are, too, numerous hymns by Lucien Deiss, CSSp

⁶⁸ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 807*.

⁶⁹ Jones, ed. *The Australian Hymnal: A Collection of Plainsong, Masses and Motets and of English Hymns for the Catholic Church in Australia*.

⁷⁰ Sr Isabella Princi, note to the author, October 7, 2012.

and several from the Benedictines at Weston Priory, Vermont.⁷¹ Closer to home, the nuns have also drawn upon a number of hymns by Christopher Willcock, SJ and, from Tarrawarra Abbey, Michael Casey: “Fr Michael Casey has sent me 50 of his hymns,” said Sr Isabella, “words only, and we have used some in our liturgies here.”⁷²

In making the transition from Latin to the vernacular, the community at New Norcia also drew upon various sources when it came to the hymns. “Oh, we’ve used a variety over the years,” Fr David Barry recalled.

When *The Australian Hymn Book* became available in 1977, ’78, we adopted that in the Parish and, not long after, in the Monastery. So we used that fairly solidly for several years. That was complemented when the *Catholic Worship Book* came out; we used some of that. So, the main resources were [*The*] *Australian Hymn Book*, with Catholic supplement, and the *Catholic Worship Book*. We began using some hymns from *A Song in Season* in the 1980s. It was the forerunner, I think, of *Hymns for Prayer & Praise*. We adopted *Hymns for Prayer & Praise* in the Oratory about ten years ago, I suppose, and that’s our normal book for English hymns in the Oratory, but not exclusively because sometimes we need to use either the *Catholic Worship Book* or *The Australian Hymn Book*.⁷³

During the Lenten Season, however, the hymnody chanted at New Norcia Abbey is deeply embedded in the monastic tradition, the hymn for Lauds, with both text and melody coming from the protestant tradition, being the exception in this first example (Ex. 8.8).⁷⁴ *Audi benigne conditor*, rendered for Vespers throughout Lent, comes in its entirety from the Latin tradition, although the melody in the AM, as is so often the case, is slightly less ornate than that found in the Roman tradition.⁷⁵ The texts for three of the remaining four hymns come from Stanbrook Abbey, while the last in this example, *Enter our Hearts, O Holy Lord*, comes from the nuns from the Anglican Order of the Holy Paraclete at St Hilda’s Priory in North

⁷¹ Sr Paula Moroney has compiled a listing, dated 1988, of some 600 hymns which are used in the Mass, Liturgy of the Hours, and other liturgies as deemed appropriate.

⁷² Sr Isabella Princi, note to the author, October 7, 2012.

⁷³ Fr David Barry, interview.

⁷⁴ Fieldwork recordings: Friday, March 8, 2013 and Saturday, March 9, 2013.

⁷⁵ Compare Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis. Antiphonale Monasticum*, 337 and Benedictines of Solesmes, ed. *The Liber Usualis (with Introduction and Rubrics in English)*, 539.

Yorkshire. In rendering these four hymns, the monks at New Norcia have eschewed the melodies as published and have reverted to those which have for centuries been chanted in the monastic tradition during Lent. In this respect, there are two points to be noted. Firstly, the tune assigned in the AM for Compline in *Tempore Quadragesimae, Te lucis ante terminum*, was used here for both Compline on Friday and the anticipatory Vigils of Sunday, thus creating a tangible link between all of the final Offices in the Lenten Horarium, whether they be Compline or anticipatory Vigils. Secondly, the melodies chanted here for Sext and None were those chanted for certain of the Minor Hours in the pre-Vatican II monastic tradition. That for Sext was chanted at Prime, Terce, Sext and None during Lent in the pre-Vatican II Benedictine tradition. The melody for None, however, is a modified version of *Rerum Deus tenax vigor* taken from the Cistercian pre-Vatican II tradition where it was there rendered for these same Hours but in Ordinary Time.

Hour	First Line	Text Source	Tune & Source
Compline	O Father, bring us back again	SAH No. 27, p. (11)	<i>Te lucis ante terminum</i> , Lent NNP p. 288; AM p. 337
Vigils	N/A		
Lauds	Forty days and forty nights	Smyttan and Pott AHB p. 596	HEINLEIN, AHB p. 596
Sext	Lord God and Maker of all things	SAH No. 17, p. (7)	<i>Nunc Sancte nobis spiritus</i> , Lent NNP p. 285; AM p. 339
None	Eternal Father, loving God	SAH No. 18, p. (8)	<i>Rerum Deus tenax vigor</i> , NNP p. 286; HC p. 11
Vespers I	Audi benigne conditor	attrib. Pope Gregory the Great	<i>Audi benigne conditor</i> , AM p. 337
Vigils (Sun)	Enter our hearts, O Holy Lord	Order of the Holy Paraclete HPP No. 146	<i>Te lucis ante terminum</i> , Lent NNP p. 288; AM p. 337

Ex. 8.8: Hymnody at New Norcia Abbey for Compline, Friday & all Hours, Saturday–Third Week in Lent (Psalter Week 3)

In the second example, marking the Dedication of the Lateran Basilica in Rome, text and music combine to elicit a keen sense of the majesty of the Lord, of the wonder of creation, and of the joy of salvation (Ex. 8.9).⁷⁶ The texts for all of the hymns are the work of Benedictines. *Christ the eternal Lord* is by an anonymous monk from the Benedictine Abbey at Farnborough; the text for Vespers II is an adaptation by the Benedictine nuns at St Cecilia's Abbey on the Isle of Wight of *Christe, cunctorum dominator alme*, thought to have been written in the seventh century. The texts for Sext and Compline, from Stanbrook Abbey, are used for these Offices throughout the year, with the musical settings in this example being the festal tones prescribed in the AM for these Hours. The use of *Christe Sanctorum* not only for the anticipatory Vigils but also for Lauds and Vespers II may at first appear to be somewhat expedient. However, its repetition does make for a sense of cohesion over the day while the melody itself evokes an air of jubilation and confidence, entirely befitting of this significant Feast.

Hour	First Line	Text Source	Tune & Source
Vigils (Sun)	Christ the eternal Lord, God of all creation	Farnborough Abbey (unknown author)	CHRISTE SANCTORUM, AHB p. 3
Lauds	Christ the eternal Lord, God of all creation	Farnborough Abbey	CHRISTE SANCTORUM, AHB p. 3
Sext	Lord God and Maker of all things	SAH No. 17, p. (7)	<i>Nunc Sancte nobis spiritus</i> , Festal NNP p. 284; AM. p. 109
Vespers II	Jesus our Saviour, sovereign Lord of all things	Ed. St Cecilia's Abbey, Ryde, HPP No. 302, p. 553	CHRISTE SANCTORUM, AHB p. 3
Compline	O Father, bring us back again	SAH No. 27, p. (11)	<i>Te lucis ante terminum</i> , Festal NNP p. 287; AM p. 171

Ex. 8.9: Hymnody at New Norcia Abbey (Dedication of a Church) for Vigils (Anticipatory), Saturday & all Hours, Sunday–Week 32, Ordinary Time (Year A) (Psalter Week 4)

⁷⁶ Fieldwork recordings: Saturday, November 8, 2014 and Sunday, November 9, 2014.

Before considering how these hymns are rendered at New Norcia, it is important to remind ourselves that this community does not chant any part of Vigils when it is observed in the early morning. Accordingly, the monks have elected to omit the opening hymn from all Vigils other than for the anticipatory form on Saturday evenings. Each hymn commences with the opening stanza being chanted by the hebdomadary. The following stanzas are then alternated between choir and hebdomadary except for the final stanza, a doxology, which is rendered by all. The Latin hymns are generally chanted unaccompanied; those in the vernacular are at times accompanied and at others are sung unaccompanied.

From the foregoing, a number of observations can be made. Firstly, the influence of the Benedictine plainchant tradition, so far as the hymnody is concerned, is evident throughout much of the Office. This is particularly so with regard to those Vespers rendered in Latin. The use of various seasonal melodic formulae at Sext, None and Compline provides a tangible link not only with the Benedictine heritage which many of these monks have safeguarded for well over fifty years but also with that of their Cistercian confreres. The majority of the vernacular texts also come from the monastic tradition and, more specifically, from the nuns at Stanbrook Abbey. Finally, the manner in which the hymns are chanted, with the stanzas alternating between hebdomadary and choir, is totally in accord with this tradition.

Much of the hymnody chanted by the Cistercians at Tarrawarra is derived either directly or indirectly from the first millennium. And although, as with their Office more generally, there is no recourse to the Latin of pre-Vatican II times, its legacy is reflected within the texts and also to a considerable extent in their musical settings. In the first example, recorded in the Lenten season, all but the first of the texts come from the Latin tradition (Ex. 8.10).⁷⁷ The

⁷⁷ Fieldwork recordings: Friday, March 6, 2015 and Saturday, March 7, 2015.

authorship of those assigned to Terce, Sext and None is unknown. However, in the translations, which are from Gethsemani Abbey and therefore almost certainly the work of Chrysogonus Waddell, the first is dated as coming from before the ninth century; those for Sext and None are considered to have been written before the eleventh century. While those for Vespers and Compline are also of unknown authorship, they are thought to have come from the sixth and seventh centuries respectively. *Lord Jesus, think on me* is a translation from the Greek of *Mnoheo Christe* by Bishop Synesius of Cyrene (ca 375–430); *With these our Lenten prayers* is attributed to Gregory the Great.

The settings for Lauds and Vespers are given over to Lowell Mason (1792–1872) and Orlando Gibbons (1583–1625), respectively. While there is a tune from the sixteenth century assigned to *Audi, benigne conditor*, the monks, in keeping with their pre-Vatican II tradition, recite this hymn as they do for all opening hymns at Vigils. The tune chanted at Terce and Sext comes from the AM where it is prescribed for Vespers on all ferias during winter (*Tonus in Hieme*). Although this tune is also stipulated for None in their own collection of hymns, it is not chanted but recited, as is the custom at Tarrawarra for this Hour.

Hour	First Line	Text Source	Tune & Source
Lauds	Lord Jesus, think on me	<i>Mnoheo Christe</i> Bishop Synesius of Cyrene; trans. A. W. Chatfield	BOYLSTON, Lowell Mason
Terce	O God of faith by you we live	<i>Dei fide, qua</i> <i>vivimus</i> ; trans. Gethsemani	<i>Caeli Deus sanctissime</i> etc., AM p. 148 (Tonus in Hieme)
Sext	The hour it is when Christ did thirst	<i>Qua Christus hora</i> <i>sitiit</i> ; trans. Gethsemani	<i>Caeli Deus sanctissime</i> , AM p. 148
None	Before the day had run its course	<i>Ternis ter horis</i> <i>numerus</i> ; trans. Gethsemani	<i>Caeli Deus sanctissime</i> , AM p. 148 (recited)
Vespers	Jesus, the Sun of ransomed earth	<i>Iam Christe, sol</i> <i>justitiae</i> ; trans. R. A. Knox	SONG 34, Orlando Gibbons
Compline	Now in the fading light of day	<i>Te lucis ante</i> <i>terminum</i>	<i>Auctoritate Saeculi</i> , Poitiers Antiphoner, 1746
Vigils	With these our Lenten prayers	<i>Audi, benigne</i> <i>conditor</i> attrib. Gregory the Great; trans. M. Quinn	WINDSOR, George Kirbye, Christopher Tye (recited)

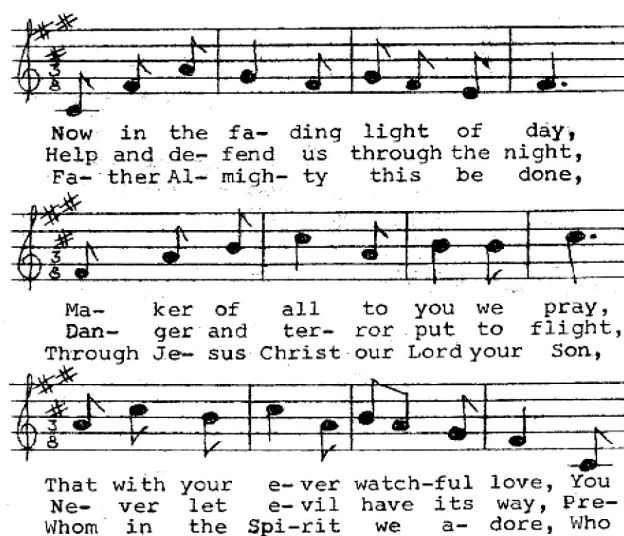
Ex. 8.10: Hymnody at Tarrawarra Abbey for all Hours (except Vigils),
Friday and Vigils of Saturday–Second Week in Lent (Psalter Week 2)

The placement of the hymn for Compline is somewhat unusual in that it is here chanted between the psalmody and the *capitulum* from Jeremiah. Although this is at variance with both the GILH and TLHM, it does accord with Compline of the pre-Vatican II period and, as noted earlier, with the Rule of Benedict. The setting used at Tarrawarra is one of two settings chanted at Mount Saviour Monastery in the state of New York;⁷⁸ it has also been used at the Abbey of Gethsemani in Kentucky, with Br Luke Armour suggesting that this is “possibly” the work of Chrysogonus Waddell.⁷⁹ In fact, it comes from the Poitiers Antiphoner of 1746 in

⁷⁸ Br Pierre, Mount Saviour Monastery, New York State, email, March 18, 2016.

⁷⁹ Br Luke Armour, Gethsemani Abbey, Kentucky, email, March 22, 2016.

which it is given as *Auctoritate Saeculi*.⁸⁰ A gently undulating melody in triple metre and in the minor mode, it is perfectly suited to this the final Hour in the Horarium (Ex. 8.11).⁸¹



Ex. 8.11: *Now in the fading light of day* (excerpt) (Poitiers Antiphoner, 1746)

This setting is used throughout the year and is thus also found in the second example from Tarrawarra, recorded during Ordinary Time (Ex. 8.12).⁸² With the exception of Vespers, the texts for each of these Hours have been discussed elsewhere. *Caeli Deus sanctissime*, attributed to Gregory the Great, is one of 81 hymns that were revised under the reforms of Urban VIII. Even though the changes here are relatively slight, they would have been of no concern to either the Cistercians or Benedictines, given their having been quarantined from such changes under an exemption granted by Pius V and reiterated by Pius X (see Chapter 3: The Psalter). Accordingly, *Caeli Deus sanctissime*, which does not appear in the pre-Vatican II Cistercian Office, appears in the Benedictine Office in its original form, there being set down for Vespers on Wednesdays.⁸³ Given the foregoing and notwithstanding the redaction from five to four stanzas together with significant poetic license, it is reasonable to assume

⁸⁰ See, for example, Panel of Monastic Musicians, ed. *Hymns for Prayer & Praise*, Second, Revised Edition ed. (Norwich: The Canterbury Press, 2012), 698. The provenance of this melody was brought to my attention by one of my examiners.

⁸¹ This setting courtesy Br Pierre, Mount Saviour Monastery, New York State. Reproduced with permission.

⁸² Fieldwork recordings: Tuesday, October 9, 2012 and Wednesday, October 10, 2012.

⁸³ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 148.

that the translation rendered at Tarrawarra is based on Pope Gregory's original text. As can be seen in the excerpted stanzas, which include a version from Saint Meinrad Archabbey as used at Gethsemani Abbey, the differences between the original and revised Latin texts are relatively slight. The primary concern of the translators is clearly one of rhyming couplets, with fidelity to the original being severely compromised much of the time. Perhaps most glaring, however, is the interchange of particular verses from one stanza to the other in the Tarrawarra text (Ex. 8.13).

Hour	First Line	Text Source	Tune & Source
Sext	O God of truth, O Lord of night	<i>Rector potens, verax Deus</i>	<i>Rector potens, verax Deus</i> , HC p. 11
None	O God creation's secret force	<i>Rerum Deus tenax vigor</i>	Recited
Compline	Now in the fading light of day	<i>Te lucis ante terminum</i>	<i>Auctoritate Saeculi</i> , Poitiers Antiphoner, 1746
Lauds	Father we praise thee now the night is over	<i>Nocte surgentes</i> attrib. Gregory the Great; trans. Percy Dearmer	NIGHT PRAISE, Chrysogonus Waddell
Terce	Come Holy Spirit ever one with God the Father and the Son	<i>Nunc sancte nobis Spiritus</i>	<i>Nunc sancte nobis Spiritus</i> , HC. p. 9
Vespers	O God, whose hand hath spread the sky	<i>Caeli Deus sanctissime</i> attrib. Pope Gregory the Great; trans. Unknown	FOURTH DAY, Chrysogonus Waddell

Ex. 8.12: Hymnody at Tarrawarra Abbey for Sext, None and Compline on Tuesday and Lauds, Terce and Vespers on Wednesday—Week 27, Ordinary Time (Psalter Week 3)

Antiphonale Monasticum	Urban VIII	Meinrad	Tarrawarra
1. Caeli Deus sanctissime qui lucidum centrum poli candore pingis igneo augens decori lumine.	1. Caeli Deus sanctissime qui lucidas mundi plagas candore pingis igneo augens decoro lumine.	1. O God most holy God most high, Who spread the splendour of the sky, And paint its spacious canvas bright With shining stars and fiery light.	1. O God, who hand hath spread the sky, And all its shining hosts on high You, when the fourth day was begun, Did frame the circle of the sun.
2. Quarto die qui flammeam solis rotam constituens, lunae ministras ordini, vagos recursus siderum.	2. Quarto die qui flammeam dum solis accendis rotam, lunae ministras ordinem, vagosque cursus siderum.	2. Who give the blazing sun a throne, Its course from east to west make known, And set the moon and stars on ways That mark the seasons, months and days.	2. Surrounding it with fiery light, You crowned the sun with glory bright, And set the moon her ordered ways, The mistress over months and days.

Ex. 8.13: *Caeli Deus sanctissime* (Stanzas 1 and 2)

The settings for Terce and Sext, which in keeping with custom are identical, are taken from the *Hymnarium Cisterciense*, thus drawing directly upon the pre-Vatican II Cistercian tradition.⁸⁴ Those for Lauds and Vespers are the work of Chrysogonus Waddell. *Night Praise* was originally conceived for Vigils and, accordingly, the opening verse has here been slightly modified to reflect the later Hour. Notwithstanding the rhythmic structure, the melodic contour clearly derives from the plainchant tradition. The retention in this translation of the metrical structure of the original text further enhances this association (Ex. 8.14).⁸⁵ *Fourth Day*, retaining in translation the iambic dimeter of the original Latin, is set in the major mode with a recurring rising arpeggio figure and compass of a ninth. It is an especially strong, affirming melody and an example of Waddell at his finest (Ex. 8.15).⁸⁶ With few exceptions, the hymns, when chanted, were rendered by the entire community with organ accompaniment. When chanted unaccompanied, as is always the case at Compline, the first verse was intoned by the hebdomadary, a practical solution in determining both pitch and tempo.

⁸⁴ *Hymnarium Cisterciense*, 9, 11.

⁸⁵ Setting courtesy Br Luke Armour, Gethsemani Abbey, Kentucky, email, March 20, 2016.

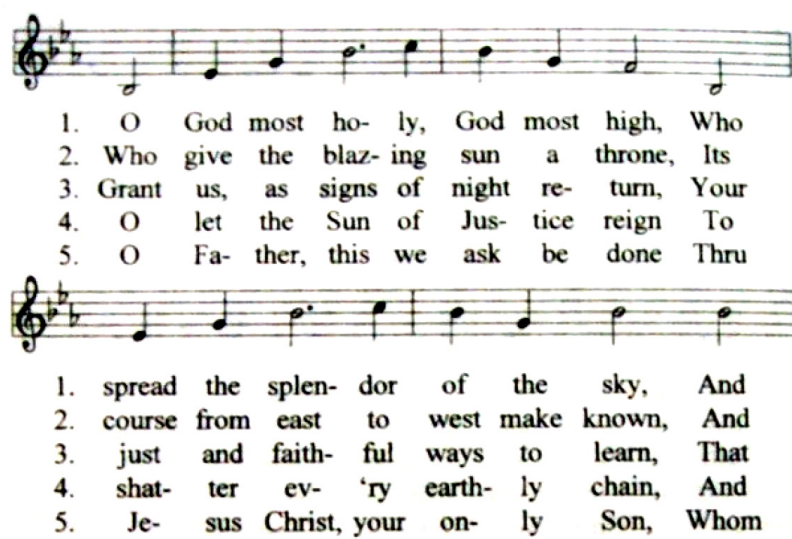
⁸⁶ Ibid. Settings reproduced with permission.



1. Fa- ther, we praise you, night is near- ly o-
 2. Mak- er of all things, fit us for your man-
 3. All ho- ly Fa- ther, Son and e- qual Spir-

1. ver; Ac- tive and watch- ful, stand we all
 2. sions; Ban- ish our weak- ness, health and whole-
 3. it, Trin- i- ty bless- ed, send us your

Ex. 8.14: *Night Praise* (excerpt) (Chrysogonus Waddell)



1. O God most ho- ly, God most high, Who
 2. Who give the blaz- ing sun a throne, Its
 3. Grant us, as signs of night re- turn, Your
 4. O let the Sun of Jus- tice reign To
 5. O Fa- ther, this we ask be done Thru

1. spread the splen- dor of the sky, And
 2. course from east to west make known, And
 3. just and faith- ful ways to learn, That
 4. shat- ter ev- 'ry earth- ly chain, And
 5. Je- sus Christ, your on- ly Son, Whom

Ex. 8.15: *Fourth Day* (excerpt) (Chrysogonus Waddell)

From the foregoing, there are several points to be made. All but one of the vernacular texts are rooted in the Latin tradition, the exception being *Mnoheo Christe*. The retention of Gregorian melodic formulae for Terce and Sext provides a tangible and important musical link with this tradition. The tradition continues to evolve through contributions to the repertoire by contemporary monastic musicians, most notably Chrysogonus Waddell, while the works of composers from beyond the cloister, including those from other Christian denominations, have also been embraced. Finally, the reciting of the hymns for Vigils and None is an expedient solution to their rendering at times when either the voice is not quite ready to welcome the dawn or, as is the case of None, there is work to be done beyond the Choir.

For their hymns, the nuns at Jamberoo Abbey draw to a large extent upon the work of their consoeurs at Stanbrook Abbey. In the first example, from Week 9 in Ordinary Time, the hymns for Vigils, Lauds and Compline are taken in their entirety from the *Stanbrook Abbey Hymnal* where they are prescribed specifically for these Hours (Ex. 8.16).⁸⁷ The 6.5.6.5 and 11.10.11.10 metres of those for Vigils and Lauds respectively together with their Dorian and Mixolydian modal melodic formulae serve to underpin and enhance the inherently contrasting spiritual intent between these Hours. *O Father, Maker of all things*, rendered at Compline, makes for a peaceful ending to the Horarium, all the more so given the use of the familiar Ambrosian metre and major modality.

Hour	First Line	Text Source	Tune & Source
Vigils	Christ, your eyes of mercy	SAH No. 7, p. (2)	SAH No. 7, p. (2)
Lauds	Almighty God, you made us in your image	SAH No. 14, p. (6)	SAH No. 14, p. (6)
Midday Prayer	O God of truth, almighty Lord	<i>Rector potens, verax Deus</i> ; trans. Monastery of Christ in the Desert	<i>Christe, caelorum Domine, Liber Hymnarius</i> , p. 69; <i>Summae Deus clementiae</i> , AM p. 1049
Vespers I	Brightest Star of ocean	<i>Ave maris stella</i> ; trans. Edward Caswall, adapted Anthony G. Petti	LAUDES, John Richardson
Compline	O Father, Maker of all things	SAH No. 26, p. (11)	SAH No. 26, p. (11)

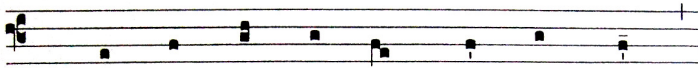
Ex.8.16: Hymnody at Jamberoo Abbey for all Hours, Saturday–Week 9, Ordinary Time (Psalter Week 1)

From a longer historical perspective, *O God of truth, almighty Lord* provides a striking contrast (Ex. 8.17).⁸⁸ As we have seen, *Rector potens, verax Deus* is traditionally rendered at Sext. The translation from Christ in the Desert Monastery is somewhat less austere and

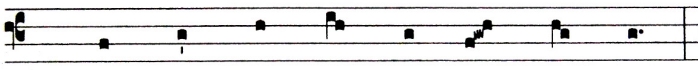
⁸⁷ Fieldwork recordings: Saturday, June 8, 2013.

⁸⁸ Setting from Christ in the Desert Monastery; reproduced with permission from order of service for Midday Prayer, Saturday, Week 1.

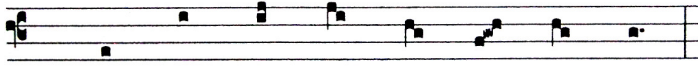
certainly more contemporary than that given in the *Roman Breviary* of 1964 (see Ex. 8.1). It is the melody, however, which is of particular interest. With the exception of the first note of the third verse, the setting from Christ in the Desert is identical to that given in the AM. However, it is not one of the many which are assigned to the day Hours throughout the liturgical seasons; rather, it is a setting which is assigned to the Feast of Our Lady of the Seven Sorrows. Given this sombre association, it is logical that this same melody is assigned in the *Liber hymnarius* to the Office of Readings on Holy Saturday (*Christe, caelorum Domine*) and the Major Hours for the Office for the Dead. Notwithstanding the version from Christ in the Desert, the nuns at Jamberoo sing the melody as given in the AM and the *Liber hymnarius*. There is no suggestion of the organ accompaniment being in the Hypodorian mode; rather, it is set unambiguously in C Major.



1. O God of truth, al- mighty y Lord,
 2. Put out the fire of strife in us,
 3. O lov- ing Fa- ther hear our prayer



1. You rule the chang- ing hours of day,
 2. Re- move the dead- ly heat of sin,
 3. And you, his Son, our Lord and life,



1. You send the beau- ty of the dawn,
 2. Our bo- dies guard with lov- ing care,
 3. And Spi- rit bless- ed A- vo- cate,

Ex. 8.17: *O God of truth, almighty Lord* (excerpt) (Christ in the Desert Monastery)

In the TLHM, *Ave maris stella* is set down for Vespers of feasts in honour of the Virgin Mary.⁸⁹ Accordingly, it was rendered for Vespers I to mark the Solemnity of the Immaculate Heart of Mary. The text for *Brightest Star of ocean* is based on a translation by Edward

⁸⁹ TLHM, 502.

Caswall (1814–1878) and further adapted by Anthony G. Petti (1932–1985) (Ex. 8.18). The setting used here was by the English organist and composer John Richardson (1816–1879) who is perhaps best known for *Tichfield*. Its most noteworthy feature is the expansion of the melody to 16 bars, thus accommodating two stanzas of the original within the longer melodic construct.

Antiphonale Monasticum	Trans. Unknown	A. G. Petti	Caswall & Petti
1. Ave maris stella, Dei Mater, alma, Atque semper Virgo Felix caeli porta.	1. Ave, Star of the sea, Gentle Mother of God, Virgin first and always, Blessed gate of heav'n.	1. Gentle Virgin Mother, Blest above all other, Guiding star of ocean, Lead us to salvation.	1. Brightest star of ocean, Portal of the sky, Ever virgin mother Of the Lord most high.
2. Sumens illud Ave Gabrielis ore, Funda nos in pace, Mutans Hevae nomen.	2. Be Mother to us now, Through you may He hear us; Who for our sake was born And appeared as your son.	2. Now with Gabriel's blessing, We, your grace confessing, Offer you our greeting, For your peace entreating.	Who by Gabriel's Ave, Uttered long ago, Eva's name reversing, Bring us peace below.

Ex. 8.18: *Ave maris stella* (Stanzas 1 and 2)

The second example from Jamberoo was recorded on the following day, the Solemnity of the Immaculate Heart of Mary (Ex.8.19).⁹⁰ Accordingly, the appearance over the Horarium of *Ave maris stella* in three different guises was entirely appropriate. The translation for Vigils comes from an unknown source (Ex. 8.18). The setting, rendered without accompaniment, is taken from the AM where it is prescribed for Vespers of the Saturday Offices of the Blessed Virgin Mary. The setting for Lauds of a paraphrase by Anthony Petti (Ex. 8.18) is taken from *Cantica Sacra*, a collection of hymns compiled by Caspar Ett (1788–1847) and published in 1840. Both the text and setting of *Woman this is your Son* are the work of the Australian-born priest, Thomas Luby, MSC (1917–1979) (Ex. 8.20).⁹¹ While the opening verses are clearly taken from John's account of Christ's passion and death, the remainder of the text is an affecting reflection not only on Christ's sufferings but also the grief which his mother and

⁹⁰ Fieldwork recordings: Saturday, June 8, 2013 and Sunday, June 9, 2013.

⁹¹ Setting reproduced with permission from order of service, Midday Prayer, Solemnity of the Immaculate Heart of Mary, Jamberoo Abbey. Thomas Luby's dates courtesy Fr Tony Caruana, email, May 19, 2016.

followers endured. The irregular metre serves to underscore this distress. The setting for Vespers II is as for Vespers I, thus completing the cycle of hymnody for this solemnity and in so doing making for an overall sense of cohesion and unity. With the exception of Vigils, where the hymn was rendered unaccompanied, the hymns for this example, as with all those recorded at Jamberoo in this research, were sung with organ accompaniment.

Hour	First Line	Text Source	Tune & Source
Vigils	Ave, Star of the sea	<i>Ave maris stella</i> trans. unknown	<i>Ave maris stella</i> , AM p. 712
Lauds	Gentle Virgin Mother	<i>Ave maris stella</i> paraphrased Anthony G. Petti	<i>Cantica Sacra</i> , Caspar Ett (1840)
Midday Prayer	Woman this is your Son	John 19:26, 27; Thomas Luby	Thomas Luby
Vespers I & II	Brightest Star of ocean	<i>Ave maris stella</i> ; trans. Edward Caswall, adapted Anthony G. Petti	LAUDES, John Richardson

Ex. 8.19: Hymnody at Jamberoo Abbey (Solemnity of the Immaculate Heart of Mary) for all Hours, Sunday–Week 10, Ordinary Time (Psalter Week 2)

1. Wo- man this is your Son
2. Hand- maid- en of the Lord
3. Wo- man the hour is here,

1. Son, this is your Mo- ther.
2. God's Word for- ev- er heed- ing.
3. Have us with- in your keep- ing.

1. Ma- ry, love- gift from the heart
2. Ma- ry speak your mo- ther's words,
3. Fill our hearts with pro- mised peace,

1. of Christ our Bro- ther.
2. with his heart plead- ing.
3. and still our weep- ing.

Ex. 8.20: *Woman, this is your Son* (Thomas Luby)

From the above, it is clear that the hymnody at Jamberoo Abbey owes much to the monastic tradition, with many of the hymns coming in their entirety from Stanbrook Abbey. As with the other participating communities, they are not afraid to adapt the melodies of their plainchant tradition to vernacular translations. Unlike the Benedictines at New Norcia and the Carmelites at Kew, however, it seems unlikely that these melodies will ever again be chanted to the Latin texts of pre-Vatican II. Rather, there is a sense of ongoing renewal as is evidenced in their embracing the work of lesser known poets and composers such as the late Thomas Luby.

8.5 The *Te Deum*

The discussion thus far has focussed on the Ambrosian hymn as a generic form together with a number of other hymns which have more recently been incorporated within the revised Office. However, there is also the matter of what has often been referred to as *the* Ambrosian hymn. Various attributed to Saint Ambrose, Saint Augustine, Saint Hilary of Poitiers and a number of others, it seems most likely that it was authored by Nicetas, Bishop of Remesiana (ca 335–414).⁹² Regardless, what is beyond question is its importance within the Office, and specifically Vigils of Sunday, as directed by Benedict: “After the fourth responsory, the abbot begins the hymn ‘We praise you, God’ [*Te Deum laudamus*].”⁹³

With a view to streamlining the somewhat complex rubrics for its rendering at Vigils (Matins) in the pre-Vatican II Roman Office, the directive within the GILH for the Office of Readings makes for both clarity and simplicity:

On Sundays outside of Lent, during the octaves of Easter and Christmas, on solemnities and feasts, the *Te Deum* is said after the second reading with its responsory. This hymn is omitted on memorias and ferial days. The final part of the

⁹² *New Catholic Encyclopedia* (New York: McGraw-Hill Book Company, 1967), s.v. “Te Deum.”

⁹³ RB, chap. 11, p. 23.

hymn, i.e. from the verse *Lord, save your people and bless your inheritance*, may be omitted if desired.⁹⁴

For the Benedictines, the *Te Deum* is assigned in the TLHM to the third Nocturn (on solemnities, feasts and Sundays) outside of Lent where it is to be rendered following the reading from the *Lectionario Monastico*. As with the GILH there is the option of omitting the final part of the hymn from *Salvum fac*.⁹⁵ Within the IGLHC there are three options for the Cistercians with regard to the structure of the third nocturn all of which make provision for the *Te Deum*.⁹⁶

As we saw in Chapter 6 (The Responsories), the nuns at Kew Carmel, with some exceptions, incorporate the readings from the Office of Readings within Evening Praise (Vespers) of the previous evening. In effect, this makes for an amalgam of the two Hours, with the Office of Readings being rendered, in part, anticipatorily. As an extension of this practice, the community also renders the *Te Deum* on Saturdays at Evening Prayer (Vespers I), an example of which was encountered during this research. Here, James Quinn's *We praise you, God, confessing you as Lord*, clearly a paraphrase of the *Te Deum* and replete with the references to the final part of that hymn, was sung to *Song 1* of Orlando Gibbons.⁹⁷ For the most part, this aligns with Sr Paula's account of the *Te Deum*: "We sing a *Te Deum*, either in Latin to the ancient Gregorian melody, or to an English version such as the Orlando Gibbons *Song 1* ... on every Sunday and Solemnities and Feasts."⁹⁸ On first reading, this may appear to be at variance with the fieldwork findings so far as the day is concerned. However, when one considers the anticipatory manner of rendering the *Te Deum*, this paradox is readily resolved.

⁹⁴ GILH, art. 68.

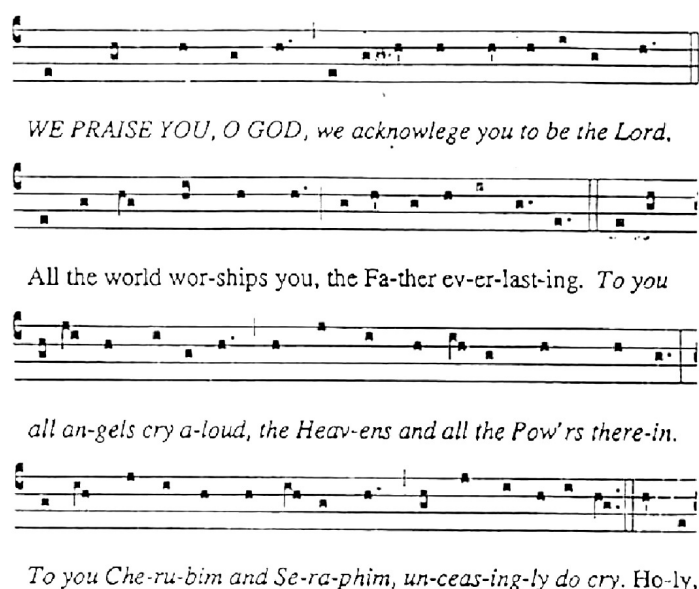
⁹⁵ TLHM, 63.

⁹⁶ IGLHC, 27.

⁹⁷ Fieldwork recordings: Saturday, October 6, 2012. See Wesley Milgate, ed. *The Australian Hymn Book*, Reprint ed. (Sydney: Collins Publishers Pty Ltd, 1978), 130.

⁹⁸ Sr Paula Moroney, email, March 10, 2016.

Vigils of Sunday, as noted in Chapter 6, is rendered anticipatorily at New Norcia, thus making for a degree of alignment with the community at Kew Carmel. “We sing the *Te Deum* at Saturday evening Vigils (although not during Lent),” notes Dom Robert. “It is sung in English, the music being simply an adaptation of the traditional Latin melody.”⁹⁹ According to Dom Robert, it is based on two quite similar melodies taken from the *Antiphonale Monasticum* and the *Graduale Romanum* respectively (Ex. 8.21).¹⁰⁰ As he freely admits, however, “the English version is not exactly the same melody always, but close.”¹⁰¹ An example of its use at New Norcia was heard in the course of this research where it was chanted at Vigils on Saturday evening for the Feast of the Dedication of the Lateran Basilica.¹⁰² In keeping with the TLHM, the *Te Deum* is also rendered at Vigils on solemnities which fall on days other than Sundays: “We recite it at (early morning) Vigils on Solemnities, being too early for us to sing!”¹⁰³



Ex. 8.21: *Te Deum* (excerpt) (adapted from the *Antiphonale Monasticum*)

⁹⁹ Dom Robert Nixon, email, March 16, 2016.

¹⁰⁰ Setting courtesy Dom Robert Nixon, email, June 9, 2016. Reproduced with permission.

¹⁰¹ Dom Robert Nixon, email, May 11, 2016. See Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 1250. This also appears in Benedictines of Solesmes, ed. *Graduale Romanum*, 841.

¹⁰² Fieldwork recording: Saturday, November 8, 2014.

¹⁰³ Dom Robert Nixon, email, March 16, 2016.

Although plainchant is not often heard in Vigils at Tarrawarra, the monks do chant the *Te Deum* on occasion: “Regarding the *Te Deum*—we chant an English version at Vigils on major feasts and solemnities,” notes Br Bernard Redden. “We chant a canticle at Vigils on Sundays. The remainder of the office of Vigils is recited.”¹⁰⁴

At Jamberoo Abbey, the *Te Deum* is restricted to solemnities: “We sing the *Te Deum* in English on most Solemnities,” wrote Sr Hildegard. “The music is in the *Music Supplement* of Stanbrook Abbey.”¹⁰⁵ This particular setting was encountered at Vigils for the Solemnity of the Immaculate Heart of Mary where it was chanted with organ accompaniment immediately following the Gospel (Ex. 8.22).¹⁰⁶ But the sisters are not inflexible with regard to the *Te Deum*. “Sometimes we sing a short composition written by Sr Moira Bradshaw, with the text of Ephesians,” notes Sr Hildegard. “For example, this is sung on the Sundays of Eastertide.”¹⁰⁷

¹⁰⁴ Br Bernard Redden, email, March 27, 2016.

¹⁰⁵ Sr Hildegard Ryan, email, May 11, 2016. See *Benedictines of Stanbrook Abbey*, ed., (2).

¹⁰⁶ Fieldwork recording: Sunday, June 9, 2013. Setting reproduced with permission from order of service booklet for Vigils, Solemnity of the Immaculate Heart of Mary. Jamberoo Abbey is located within the Diocese of Wollongong. In 1959, Pope John XXIII dedicated this diocese to the Immaculate Heart of Mary; this feast has been accorded the status of Solemnity rather than Memorial.

¹⁰⁷ Sr Hildegard Ryan, email May 11, 2016. Text: “Glory be to Him, whose power working in us, can do more than we can ask or imagine. Glory be to Him from generation to generation, in the Church and in Christ Jesus, forever and ever. Amen.”



Ex. 8.22: *Te Deum* (excerpt) (Stanbrook Abbey)

8.6 The *Te Decet*

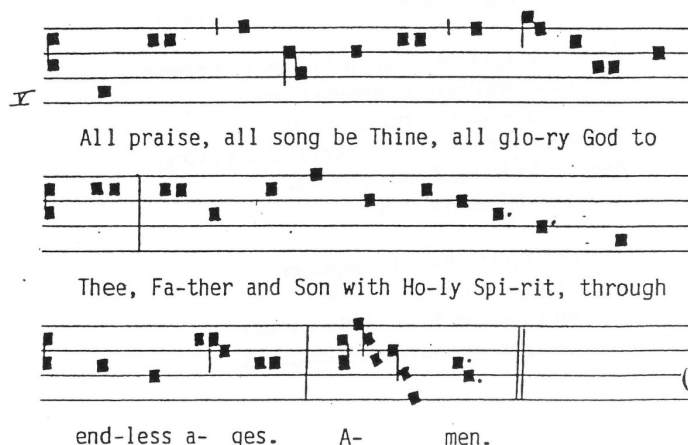
In the monastic Office, the *Te Deum* is closely associated with the *Te Decet*, at least with regard to sequencing, Benedict advising that after the *Te Deum* the abbot reads from the Gospel at the conclusion of which “all reply ‘Amen’, and immediately the abbot intones the hymn ‘To you be praise’ [*Te decet laus*].”¹⁰⁸ Accordingly, it is prescribed in the TLHM for Vigils as a ‘response’ to the Gospel although there it precedes the *Te Deum* thus making for a slight departure from Benedict’s original sequencing.¹⁰⁹ Provision for the *Te Decet* is also made in two of the three options available to the Cistercians, with Benedict’s directive being followed to the letter in each of these.¹¹⁰ Notwithstanding its brevity, it is, as a doxology, an important element within Vigils. It is thus surprising that of the three communities who render the Office in the monastic tradition (as distinct from the Roman), it is only the

¹⁰⁸ RB, chap. 11, p. 23.

¹⁰⁹ TLHM, 36.

¹¹⁰ IGLHC, 27.

community at Jamberoo that appears to have continued this tradition. “The *Te Decet* is sung on Sundays at Vigils and Sundays of the Lenten Season,” says Sr Hildegard; the music comes from Stanbrook Abbey (Ex. 8.23).¹¹¹



Ex. 8.23: *Te Decet* (Stanbrook Abbey)

As with the *Te Deum*, however, there is again a degree of flexibility. At Vigils for the Feast of Hildegard of Bingen, for example, the *Te Decet* from Stanbrook was replaced by the third stanza of *Holy God, we praise thy name*.¹¹² Written by Clarence Walworth (1820–1900) and further adapted by Anthony Petti, this hymn of praise is clearly based on the *Te Deum* while the third stanza is nothing less than a variant of the doxology and of the *Te Decet*. The melody, *Grosser Gott*, is an adaptation from the *Katholisches Gesangbuch* (ca 1774).¹¹³

8.7 The Lord’s Prayer

In his Rule, Benedict makes clear both the placement and the manner of rendering the Lord’s Prayer within the monastic Horarium. He also provides an emphatic, unequivocal rationale for so doing:

Assuredly, the celebration of Lauds and Vespers must never pass by without the superior’s reciting the entire Lord’s Prayer at the end for all to hear, because the

¹¹¹ Sr Hildegard Ryan, email, March 28, 2016. Setting reproduced with permission from order of service for Vigils, Sunday, Week 1 in Ordinary Time, Jamberoo Abbey.

¹¹² Fieldwork recording: Wednesday, September 17, 2014.

¹¹³ Petti and Laycock, eds., No. 90, p. 102.

thorns of contention are likely to spring up. Thus warned by the pledge they make to one another in the very words of this prayer—*Forgive us as we forgive*—they may cleanse themselves from this kind of vice. At other celebrations, only the final part of the Lord’s Prayer is said aloud, that all may reply: *But deliver us from evil*.¹¹⁴

Some fifteen hundred years later, its importance has not diminished, with the GILH advising that “In accordance with tradition, the Lord’s Prayer has the place of honour at the end of the intercessions at the more popular Hours of Lauds and Vespers.”¹¹⁵ In keeping with this directive, the community at Kew Carmel recites the Lord’s Prayer at Morning Praise and Evening Prayer.¹¹⁶ Significantly, it was always rendered in the vernacular during the fieldwork study, even when, as was the case for Vespers II, much of that Office was rendered in Latin.¹¹⁷ With the exception of the opening words, rendered by the hebdomadary, it is recited by the community. The Lord’s Prayer is rendered in similar fashion by the monks at Tarrawarra Abbey, again for Lauds and Vespers only.¹¹⁸ Here, however, it is preceded by an invocation from the Abbot or hebdomadary, the community then reciting it as one, as directed in the IGLHC: “*Pater noster ab omniis simul* [from all at the same time].”¹¹⁹

For the Benedictines, too, the Lord’s Prayer is prescribed for Lauds and Vespers.¹²⁰ At both New Norcia and Jamberoo, however, its rendering is not restricted solely to these Hours; rather, it is chanted or recited frequently over the Horarium. Moreover, there are other variants in their respective practices. The most distinguishing feature of its rendering at New Norcia is the adoption of a more ‘contemporary’ translation, by the English Language

¹¹⁴ RB, chap. 13, p. 24.

¹¹⁵ GILH, art. 194.

¹¹⁶ Fieldwork recordings: Evening Prayer–Saturday, October 6, 2012; Morning Praise and Evening Prayer–Sunday, October 7, 2012; Monday, October 8, 2012.

¹¹⁷ Fieldwork recording: Vespers II–Sunday, October 7, 2012.

¹¹⁸ Fieldwork recordings: Lauds–Wednesday, October 10, 2012; Vespers–Tuesday, October 9, 2012; Thursday, March 5, 2015; Friday, March 6, 2015.

¹¹⁹ IGLHC, 28.

¹²⁰ TLHM, 36, 37.

Liturgical Consultation, for Lauds and Vespers.¹²¹ Despite this touch of modernity, the setting, from an unidentified source, is notated within a plainchant framework, replete with four-line stave and neumatic notation (Ex. 8.24).¹²² As we shall see, it has much in common with the ‘Glenstal’ setting used at Jamberoo Abbey (Ex. 8.25). On some occasions it was chanted with organ accompaniment; on others, it was unaccompanied. For both Midday and Afternoon Prayer, the monks reverted to the ‘traditional’ translation. For the former, it was chanted *recto tono* and, on some occasions, with a simple accompaniment consisting of block chords.¹²³ At Afternoon Prayer, it was recited.¹²⁴ In every case, the opening phrase was given by the hebdomadary.

Our Father in heaven, hallowed be Your name.

Your kingdom come. Your will be done, on earth as in heaven.

Give us this day our dai-ly bread. Forgive us our sins,

as we forgive those who sin a-gainst us.

Save us from the time of trial and de-li-ver us from e-vil.

Ex. 8.24: The Lord's Prayer (New Norcia)

As we have seen elsewhere, the community at Jamberoo is ever open to renewal, even experimentation, when attending to the Work of God. This certainly is the case in their

¹²¹ Fieldwork recordings: Lauds and Vespers—Saturday, March 9, 2013; Sunday, March 10, 2013; Saturday, November 8, 2014; Sunday, November 9, 2014; Vespers—Friday, March 8, 2013; Friday, November 7, 2014. See "Praying Together," ed. English Language Liturgical Consultation (English Language Liturgical Consultation, 1988). <https://www.englishtexts.org/ellc-texts> (accessed 31/01/2019). The source of this translation was brought to my attention by one of my examiners.

¹²² Reproduced with permission from order of service for Vespers, Friday in Ordinary Time, New Norcia Abbey.

¹²³ Fieldwork recordings: Saturday, March 9, 2013; Sunday, March 10, 2013; Sunday, November 9, 2014; Friday, November 7, 2013.

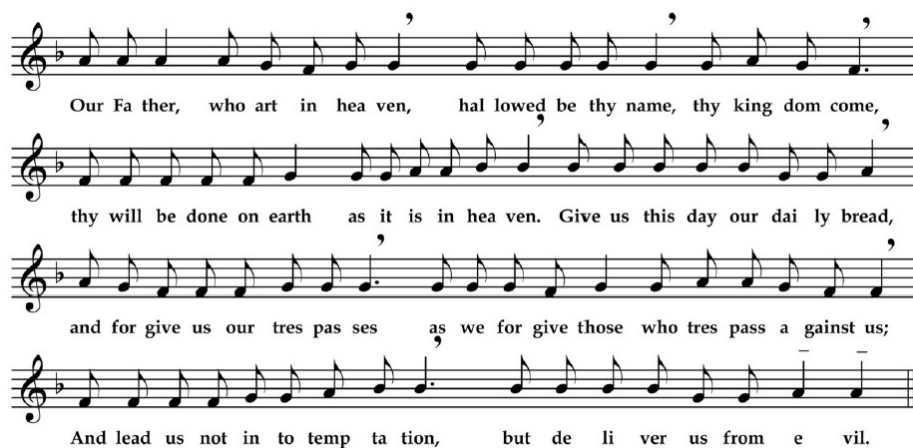
¹²⁴ Fieldwork recordings: Friday, March 8, 2013; Saturday, March 9, 2013; Friday, November 7, 2013.

rendering of the Lord's Prayer. Two points are noteworthy. Firstly and unlike the other communities under consideration, it continues to be chanted in Latin although only at Lauds and Vespers.¹²⁵ Secondly, when in Latin, the doxology, *Quia tuum est regnum, et potestas, et gloria in saecula*, is also appended, a practice which appears to be unique to this community with regard to the Divine Office. Sr Hildegard explains:

The Abbess alone sings the Glenstal 'Our Father' in Latin at Lauds and Vespers, unless she is ill or detained on business, or has a cold, which is the case at the moment. The ending [doxology] in Latin has been attached by me."¹²⁶

The 'Glenstal' setting is, in fact, a vernacular adaptation by Margaret Daly-Denton of the Lord's Prayer from the *Liturgy of St John Chrysostom* by Nikolai Rimsky-Korsakov (Ex: 8.25).¹²⁷ Her recounting of the process is revealing:

I adapted it from a French version that was widely sung in France at the time. I could find no actual composer for it, but could tell from my familiarity with the music of places like Chevetogne and Taize that it was adapted from a Byzantine chant. I found that there were other fairly similar English adaptations done at the time, one for the international liturgies at Lourdes, for example, so it is not surprising that New Norcia has a slightly different version.¹²⁸



Ex. 8.25: The Lord's Prayer (arr. Margaret Daly-Denton)

¹²⁵ Fieldwork recordings: Lauds–Saturday, June 8, 2013; Vespers–Friday, June 7, 2013; Saturday, June 8, 2013; Sunday, June 9, 2013.

¹²⁶ Sr Hildegard Ryan, email, June 1, 2016.

¹²⁷ Setting from Margaret Daly, ed. *Alleluia! Amen!* (Dublin: Veritas, 1978), 21. I was advised by Fr Senan Furlong, Glenstal Abbey, in an email, February 24, 2014 of the provenance of this setting and of the original setting by Rimsky-Korsakov by one of my examiners.

¹²⁸ Margaret Daly-Denton, email, October 18, 2016.

This setting has been adapted to Latin from the vernacular with Sr Hildegard's doxology being taken directly from the first line. In the event that the Abbess is unable to sing, the community draws upon a number of other settings, in the vernacular, two of which are Sr Hildegard's:

Two versions of the Lord's Prayer are my compositions. The one you have written down is often sung when the Abbess can't sing the Glenstal Abbey 'Our Father'. In other words, we're not short of 'settings' for the 'Our Father'. Yesterday she presented me with another version!¹²⁹

Sr Hildegard's setting also includes the doxology and, unlike the 'Glenstal' setting, it was chanted by the entire community with organ accompaniment.¹³⁰ The setting used for all of the other Hours comes from Stanbrook Abbey.¹³¹ Sr Hildegard explains: "The Stanbrook 'Our Father' on the monotone is sung at the Little Hours and at Vigils."¹³² In the course of this fieldwork, it was chanted on some occasions with accompaniment and at other times rendered unaccompanied.¹³³

8.8 The Marian Antiphons

Since at least as early as the thirteenth century, monks and nuns alike have concluded their Horarium by paying homage to the Virgin Mary.¹³⁴ In so doing, they have drawn upon a number of Marian antiphons, most notably *Salve Regina*, *Alma Redemptoris Mater*, *Ave Regina Caelorum*, and *Regina Caeli*, their use corresponding broadly to Ordinary Time, Advent and Christmas, Lent, and Easter respectively. This tradition has been perpetuated within the GILH but there is a note of flexibility:

¹²⁹ Sr Hildegard Ryan, emails, May 28 and June 1, 2016.

¹³⁰ Fieldwork recordings: Lauds–Tuesday, September 16, 2014; Wednesday, September 17; Vespers–Monday, September 15, 2014; Tuesday, September 16, 2014.

¹³¹ Stanbrook Abbey, 10.

¹³² Sr Hildegard Ryan, email, May 28, 2016.

¹³³ Fieldwork recordings: Vigils–Saturday, June 8, 2013; Sunday, June 9, 2013; Tuesday, September 16, 2014; Wednesday, September 17; Midday Prayer–Saturday, June 8, 2013; Sunday, June 9, 2013; Tuesday, September 16, 2014; Compline–Saturday, June 8, 2013.

¹³⁴ See Ignazio M Calabuig, "The Liturgical Cult of Mary in the East and West," in *Liturgical Time and Space*, ed. Anscar J. Chupungco, Handbook for Liturgical Studies (Collegeville, Minnesota: The Liturgical Press, 2000).

[After the blessing] one of the antiphons of the Blessed Virgin Mary is said. In Eastertide this is always the *Regina caeli* (*Joy fill your heart, O Queen, most high*). In addition to the antiphons given in *The Divine Office*, others may be approved by the Episcopal Conference.¹³⁵

Thus, in addition to the above four antiphons, *The Divine Office* provides for eight ‘Final Anthems to the Blessed Virgin Mary’, including James Quinn’s *Joy fill your heart* and the traditional Marian hymn, *O sanctissima*. Within the set, there is some duplication, with Quinn’s contribution, for example, being based on *Regina caeli* and Stanbrook Abbey’s *Hail, Queen of Heaven* being an adaptation of *Ave Regina caelorum*.¹³⁶

Although it was not possible to observe Compline at Kew Carmel (see Appendix E: The Horaria), Sr Paula does provide some insight into the Marian antiphon within that context:

Our Compline, the Night Prayers, we have together at the end of the day recited quietly, often not even needing books as we know them well. We always sing the final Anthem to Our Lady, a Carmelite custom. In this season [Easter] it is *Regina Caeli*, after Pentecost *Salve, Regina* or *Alma Redemptoris* or *Ave Regina*. They are all beautiful melodies of ancient origin.¹³⁷

For the Benedictines, the requirement within the TLHM with regard to the Marian antiphon is brief and to the point stating simply that, following the blessing, there is to be an antiphon of the Blessed Virgin Mary (*Antiphona de Beata Maria Virgine*).¹³⁸ In the *Antiphonale Monasticum*, however, the same four ‘core’ antiphons are given, each with two settings for each of the four liturgical seasons.¹³⁹ Although the monks at New Norcia now chant much of their Office in the vernacular, it is this series of antiphons that they continue to draw upon at the close of every day. In the course of this research, both *Ave Regina Caelorum* and *Salve Regina* were chanted, the former during the Lenten season and the latter in Ordinary Time. Importantly, both settings for each antiphon were encountered, with the simple tones (*Cantu*

¹³⁵ GILH, art. 92.

¹³⁶ *The Divine Office: The Liturgy of the Hours According to the Roman Rite*, 806*-815*.

¹³⁷ Sr Paula Moroney, email, May 30, 2014.

¹³⁸ TLHM, 37.

¹³⁹ Benedictines of Solesmes, ed. *Antiphonale Monasticum Pro Diurnis Horis*, 173-180.

simplici) being chanted on ferias and the more ornate tones being reserved for Vespers II.¹⁴⁰

Also to be noted is that the anticipatory Vigils (Saturday evenings) concluded with the Marian antiphon. In every instance, these antiphons were chanted without accompaniment.

The Church at Jamberoo Abbey is generally closed to visitors for the Office of Compline, thus allowing for limited comment with regard to the Marian anthem (see Appendix D: The Horaria). Nevertheless, two examples were heard during this research. The first, *Salve Regina*, was chanted during Ordinary Time at the conclusion of Compline and also when Vespers and Compline were combined.¹⁴¹ In a departure from the TLHM, *O Sanctissima* was sung at the conclusion of Vespers I for the Solemnity of the Immaculate Heart of Mary.¹⁴² But it was not just the choice of this traditional hymn that was affecting; it was the manner of its rendering, with all present gathering before the icon of the Blessed Virgin, and the nuns singing in three parts with a beautifully voiced organ accompaniment.

For the Cistercians, the *Salve Regina* is prescribed in the IGLHC for Compline over the entire liturgical year.¹⁴³ Accordingly, the monks at Tarrawarra Abbey chant this, unaccompanied, at the close of every day and always to the *Canto simplici*.¹⁴⁴ But in a departure from the IGLHC and unlike the other communities, this community pays homage to the Virgin Mary at the conclusion of most of the Hours, the exceptions being Vigils and when either Lauds or Vespers is combined with the Mass. Moreover, these ‘Commemorations of Our Lady’, as they are referred to by the monks, vary not only over the Horarium but also from one liturgical season to the next. Importantly, they are extracted from within the Psalmody of the

¹⁴⁰ Fieldwork recordings: Compline–Friday, March 8, 2013; Sunday, March 10, 2013; Friday, November 7, 2014; Sunday, November 9, 2014; Anticipatory Vigils–Saturday, March 9, 2013; Saturday, November 8, 2014.

¹⁴¹ Fieldwork recordings: Compline–Saturday, June 8, 2013; Vespers/Compline–Sunday, June 9, 2013.

¹⁴² Fieldwork recording: Vespers–Saturday, June 8, 2013.

¹⁴³ IGLHC, 29.

¹⁴⁴ Fieldwork recordings: Tuesday, October 9, 2012; Friday, March 6, 2015.

Office and also, on occasion, from within the Mass. Those set down for Lent serve to show this practice in more detail (Ex. 8.26).¹⁴⁵

Hour	First Line	Text Source	Tune & Source
Lauds	Holy Mother of God, Mary ever Virgin*	<i>Sancta Maria Dei Genitrix Virgo</i> , AC p. 187* p. 216*	Tarrawarra Booklet (Lent) p. Ord. 15
Terce	In the bush seen by Moses as burning yet unconsumed	<i>Rubum quem viderat Moyses</i> , Exod 3:2; AC p. 172 (982), AM p. 272, RBr p. 94	Tarrawarra Booklet (Lent) p. Ord. 16
Sext	We fly to your patronage, O Holy Mother of God	<i>Sub tuum praesidium confugimus</i> , 3 rd Century AM p. 1258, RBr p. 167*	Tarrawarra Booklet (Lent) p. Ord. 18
None	Hail Mary, full of grace	<i>Ave Maria, gratia plena</i> Lk 1:28, 1:42	Recited
Vespers	Be mindful, O Virgin Mother of God	<i>Recordare, Virgo Mater</i> , cf Jer 18:20, GC p. 624, GR p. 422	Tarrawarra Booklet (Lent) p. Ord. 3
Compline	Salve, Regina, mater misericordiae *Not rendered–Lauds combined with Mass	Unknown author, AM p. 180	AM p. 180

Ex. 8.26: Marian Commemorations at Tarrawarra Abbey
for Friday, Week 2, Lent (Psalter Week 2)

Without exception, these texts, or variants thereof, have long been common to the liturgies of each of the communities under consideration. Those for Lauds, None and Compline are ubiquitous to the extent that further comment is considered unnecessary at this point in the discussion. The Commemoration for Terce, *In the bush seen by Moses* (*Rubum quem viderat Moyses*), the first verse of which comes from Exodus 3:2, brings together Old and New Testament themes, with the preservation of Mary's virginity being seen as analogous to the

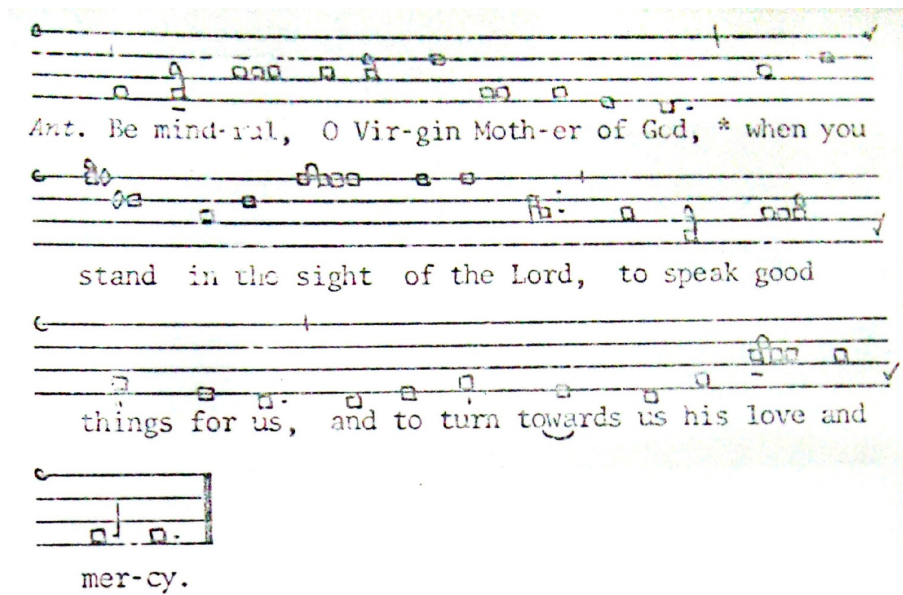
¹⁴⁵ Fieldwork recordings: Friday, March 6, 2015.

unconsumed bush witnessed by Moses. This text was one of several antiphons prescribed in both the monastic and Roman Offices for the psalmody of January 1, traditionally marking the Circumcision of the Lord. Since 1960, it has marked the Solemnity of Mary the Holy Mother of God and the Octave Day of the Nativity of the Lord in both the Roman and Benedictine Offices. Dating from the third century and considered to be the oldest Christian prayer to the Virgin Mary, *We fly to your patronage (Sub tuum praesidium confugimus)* is here assigned to Sext. It is found as an antiphon in both Roman and Eastern Rites and also particular monastic Offices, including those of the Cistercians and Benedictines. *Be mindful, O Virgin Mother of God (Recordare, Virgo Mater)*, based on Jeremiah 18:20, is found in the Cistercian and Roman traditions as an Offertory antiphon in the Common of the Blessed Virgin. Although rendered within the Mass on feasts such as that of Our Lady of Mount Carmel, it has been assigned at Tarrawarra to the conclusion of Vespers.

According to Fr Mark Ryan, the musical settings are from Gethsemani Abbey and are the work of Chrysogonus Waddell.¹⁴⁶ *Be mindful, O Virgin Mother of God* is typical of the style (Ex. 8.27).¹⁴⁷ The rhythmic emphasis on “stand” and “sight” together with the heightened pitch suggest the Virgin Mary’s elevated status and proximity to God; similar emphases on “good” and “love” and the lower pitch suggest that her intercession for the lowly will indeed lead to our reconciliation with the Lord. On this occasion, it was rendered with organ accompaniment in C Major.

¹⁴⁶ Informal discussion with Fr Mark Ryan on March 6, 2015; confirmed by Br Luke Armour, Gethsemani Abbey, email, June 23, 2016.

¹⁴⁷ Setting reproduced with permission from order of service for the Ordinary of the Office for Lent, Tarrawarra Abbey.



Ex. 8.27: Marian Antiphon (Chrysogonus Waddell)

8.9 Conclusions

From this discussion, a number of conclusions may be drawn. We have seen several discrete approaches to resolving the challenge of synthesising text, whether Latin or the vernacular, and melody. These include, on occasion, the retention of both Latin text and plainchant melody, e.g. *Salve Regina* (all four communities); the translation of the Latin text to the vernacular with the retention of the plainchant melody, e.g. *O God of truth, O Lord of might* (Tarrawarra Abbey); newly composed texts being set to plainchant melodies, e.g. *O Father, bring us back again* (New Norcia Abbey); freely translated pre-Vatican II texts with newly composed melodies, e.g. *O God, whose hand hath spread the sky* (Tarrawarra Abbey); hymns, both text and melody, from the modern hymnody canon, e.g. *Praise God, from whom all blessings flow* (Kew Carmel); newly composed texts with melodies from the modern hymnody canon, e.g. *Come, praise the Lord* (Kew Carmel); and entirely new contributions to the repertoire, e.g. *The day is filled with splendour* (Kew Carmel), *Woman, this is your Son and Almighty God, you made us in your image* (Jamberoo Abbey).

These examples, in turn, make clear that the pre-Vatican II plainchant tradition continues not only to be revered by each of the participating communities but also that its voice, whether through the texts or the melodic formulae or a combination of both, continues to be heard in much of their hymnody. So far as the texts are concerned, it is noteworthy that, in their pursuit of the philosophy of *ad fontes* or a return to the original sources, the revisions of Urban VIII were overturned to a very considerable extent by the Consilium. There is also some evidence to suggest that these communities are open to innovation, an example of which is the appearance of less frequently encountered metrical constructs such as those in Luby's *Woman, this is your Son* and *Almighty God, you made us in your image* from Stanbrook Abbey.

Although less needs to be said about the *Te Deum*, the *Te Decet* and the Lord's Prayer, it is evident that there are some points of difference from one community to the next, especially with regard to the Lord's Prayer. These include, for example, the use at New Norcia of a more 'contemporary' translation for Lauds and Vespers; its being chanted by the Abbess at Jamberoo Abbey in Latin, with a doxology, for Lauds and Vespers; and its being rendered at additional Hours in the Horarium at both New Norcia and Jamberoo abbeys.

Finally, it is obvious that the Marian antiphon continues to play an indispensable role in the monastic tradition of commemorating the Virgin Mary. This is particularly so for the monks at Tarrawarra Abbey who honour Her not only at Compline but indeed at the conclusion of all but one or two Hours of their Horarium.

Chapter 9

The Mass: Singing the Ordinary in Extraordinary Times

9.1 The Roman Missal: A Timeline

The promulgation by Pius V on July 14, 1570 of the Apostolic Constitution *Quo primum* (QP) was a watershed moment in the history of the Roman Church.¹ It mandated the adoption of the revised *Missale Romanum* throughout most of the Western Church, thus setting in place, in stone some might have thought, the Tridentine Mass as the official form of the celebration of the Latin Mass. However, there was one important qualification:

This new rite alone is to be used unless approval of the practice of saying Mass differently was given at the very time of the institution and confirmation of the church by Apostolic See at least 200 years ago, or unless there has prevailed a custom of a similar kind which has been continuously followed for a period of not less than 200 years ... However, if this Missal, which we have seen fit to publish, be more agreeable to these latter, We grant them permission to celebrate Mass according to its rite, provided they have the consent of their bishop or prelate or of their whole Chapter, everything else to the contrary notwithstanding.²

Despite this decree, both the Missal itself and the rubrics pertaining to its use underwent several revisions most notably during the pontificates of Clement VIII, Urban VIII, Pius X, Benedict XV, Pius XII and John XXIII. On July 25, 1960, John XXIII issued his apostolic letter *Rubricarum instructum* detailing and approving further changes to the rubrics for both the *Missale Romanum* and *Breviarium Romanum*. The date from which this new codex was to be observed was set down for January 1, 1961.³ Significant though the newly revised Missal and its accompanying rubrics undoubtedly were, this was still, in essence, the Tridentine Mass of an earlier time.⁴

¹ Pius V, Apostolic Constitution promulgating the Tridentine Liturgy *Quo primum* (July 14, 1570). <http://www.papalencyclicals.net/Pius05/p5quopri.htm> (accessed 29/06/2016).

² Ibid.

³ RI, art. 1.

⁴ These Revisions included, for example, an updating of the liturgical calendar and the rubrics for the Easter *Triduum*, the introductory prayers, and the collects.

On April 3, 1969, the Apostolic Constitution *Missale Romanum* was promulgated by Paul VI; the new Missal, *Missale Romanum (Editio typica)*, and within that the revised Order of the Mass of the Roman Rite (*Novus Ordo Missae*) appeared in 1970, some four hundred years after the decree of Pius V. With this radical departure from such a longstanding tradition, it would be reasonable to assume that there might be a period of consolidation and stability. This was far from the case, however; further typical editions appeared in 1975 (*Editio typica secunda/editio altera*), 2002 (*Editio typica tertia*), and 2008 (*Editio typica tertia emendata*). But there was more, with the *Institutio Generalis Missalis Romani* (IGMR) (General Instruction of the Roman Missal) appearing in 1969 followed by six further iterations in 1970 (first official edition), 1972, 1975 (second official edition), 1983, 2000, and 2002 (third official edition), respectively.⁵

9.2 The Dialogue Mass and Active Participation

Although far from being the culmination of the implementation of *Sacrosanctum Concilium*, the promulgation of *Missale Romanum* was, at the very least, tangible evidence of the progress that had been made in realising what could be regarded as one of the Council's most important aims, that of the active participation in the Mass:

The Order of Mass is to be revised in a way that will bring out more clearly the intrinsic nature and purpose of its several parts, as also the connection between them, and will more readily achieve the devout, active participation of the faithful.⁶

The bipartite form of the Tridentine Mass, consisting of the Mass of the Catechumens and the Mass of the Faithful, was expanded, with the revised Order providing for a four-part structure consisting of the Introductory Rites, which included several forms of the Penitential Act and the *Gloria*; the Liturgy of the Word; the Liturgy of the Eucharist, incorporating three

⁵ This sequencing was compiled from Vatican documents; various editions of the Roman Missal held at the Archives and Heritage Collection, Catholic Archdiocese of Hobart; and "Timeline Leading to the New English Translation of the Roman Missal (ICEL 2010)," in *A Commentary on the Order of the Mass of the Roman Missal: A New English Translation Developed under the Auspices of the Catholic Academy of Liturgy*, ed. Edward Foley (Collegeville, Minnesota: The Liturgical Press, 2011).

⁶ SC, art. 50.

additional forms of the Eucharistic Prayer (there would be more to follow); and the Concluding Rites.⁷ Not only would this new structure provide for a more open, transparent liturgy but also numerous opportunities for more “active participation” by the congregation.⁸

Such a notion was not new. The so-called Dialogue Mass or *Missa dialogata*, although not initiated by Pius XII, had been given formal approval in his encyclical *Mediator Dei* of 1947. Here, it was suggested that in order to more fully partake in the Mass, the whole congregation could “either answer the priest in an orderly and fitting manner, or sing hymns suitable to the different parts of the Mass, or do both, or finally in high Masses when they answer the prayers of the minister of Jesus Christ and also sing the liturgical chant.”⁹

But change such as this was already afoot in Australia. In 1939, on the watch of Archbishop Daniel Mannix and almost a decade before the promulgation of MD, the first Dialogue Mass was celebrated in Melbourne:

The first Dialogue Mass in Melbourne was celebrated in St. Patrick's Cathedral yesterday morning, when a large number of members of the Catholic Action Organisation from metropolitan and country areas was present. ... In the Mass, which was celebrated by the Administrator of St Patrick's Cathedral ... the responses to the celebrant were made by the congregation instead of the altar boys. The preacher, Archbishop Simonds, of Hobart, who is secretary of the Episcopal committee of Catholic Action, said the large gathering had made a felicitous choice of demonstrating its solidarity in a Dialogue Mass.¹⁰

On September 3, 1958, shortly before the death of Pius XII, the Sacred Congregation for Rites issued *De Musica Sacra et Sacra Liturgia*. Critical to progressing the cause of the

⁷ This structure is discussed at length in Witczak, 136-169.

⁸ For a contemporaneous account of congregational participation in the Mass, see Placid Murray, "Participation in the Mass," *The Furrow* 14, no. 9 (1963): 543-560.

⁹ MD, art. 105.

¹⁰ "First Dialogue Mass," *The Argus*, February 27, 1939. For an overview of the Dialogue Mass and an example of its reception in the decade prior to Vatican II, see J. Anthony Gaughan, "The Dialogue Mass," *The Furrow* 35, no. 5 (1984): 338-340.

Dialogue Mass and, in the first instance, the participation of the faithful in the Low Mass or *Missa lecta*, the Congregation declared:

A final method of participation, and the most perfect form, is for the congregation to make the liturgical responses to the prayers of the priest, thus holding a sort of dialogue with him, and reciting aloud the parts which properly belong to them.¹¹

Of the four degrees of participation within this “most perfect form”, it is the third which is especially relevant to this investigation: “The congregation may say aloud with the celebrant parts of the Ordinary of the Mass: *Gloria in excelsis Deo; Credo; Sanctus-Benedictus; Agnus Dei.*”¹² Just how seriously the community at Kew Carmel took the matter of the Dialogue Mass is made clear by Sr Paula Moroney: “I can remember how the sisters used to practise the Dialogue Mass just to get the words, just to be able to give those answers in unison.”¹³

There was yet another dimension to congregational participation, namely that of participation in the Sung Mass or *Missa cantata* and the Solemn Mass or *Missa solemnis*. Of these, it was in the latter that all of the elements of the Roman Mass were most magnificently combined:

The more noble form of the Eucharistic celebration is the Solemn Mass because in it the solemnities of ceremonies, ministers, and sacred music all combine to express the magnificence of the divine mysteries, and to impress upon the minds of the faithful the devotion with which they should contemplate them.¹⁴

As with the Low Mass, there were provisions for congregational participation. Of these, the second is most relevant to this discussion:

The congregation can sing the parts of the Ordinary of the Mass: *Kyrie, eleison; Gloria in excelsis Deo; Credo; Sanctus-Benedictus; Agnus Dei*. Every effort must be made that the faithful learn to sing these parts, particularly according to the simpler Gregorian melodies.¹⁵

¹¹ MSSL, art. 31.

¹² Ibid., art. 31(c). The first degree provides for the congregation to recite the easier responses: *Amen, Et cum spiritu tuo* etc; the second provides for the congregation to recite the longer prayers usually recited by the server: *Confiteor, Domine non sum dignus* etc; the fourth provide for the congregation to recite with the priest parts of the Proper: Introit, Gradual etc.

¹³ Sr Paula Moroney, interview.

¹⁴ MSSL, art. 24.

¹⁵ Ibid., art. 25(b).

As a starting point, the Sacred Congregation nominated the *Kyrie*, *Sanctus* and *Agnus Dei* from Mass XVI; the *Gloria* from Mass XV (*Dominator Deus*); and Credo I or Credo III as being the most accessible.¹⁶ It was hoped that the regular use of these chants within the parish context would smooth the way towards the Congregation's ultimate goal, that of "having the Christian faithful throughout the world manifest their common faith by active participation in the holy Sacrifice of the Mass, and by common and joyful song."¹⁷ Just as they were committed to reciting the responses for the Dialogue Mass, the community at Kew Carmel continues to leave nothing to chance when it comes to chanting not only these, "the most accessible" parts of the Mass, but also the responses:

When we're having a big Mass like for St Thérèse or Our Lady of Mount Carmel, we always have to go through it. If it's the Archbishop, we know which ones [responses] he'll do and if it's another priest, we have to be ready for whichever one. So we always make sure, so that we don't all go in a different direction, but [rather] take up the response as we hear the celebrant sing it.¹⁸

It is significant that several principles of MSSL were reiterated in *Musicam sacram* of 1967. Of these, two are particularly pertinent. Firstly, while the distinction between the solemn, the high, and the low Mass was to remain in force, there would now be three degrees of solemnity for the sung Mass. These would ensure that the faithful could come together "to take part fully in the singing."¹⁹ The second, assuming the introduction of the vernacular into the Mass, directed that consideration be given to retaining "one or more Masses in Latin, particularly sung Masses."²⁰ This provision would serve to provide a tangible connection with those in monastic communities, wherein the priceless treasury of sacred music had been rendered for centuries, and those far removed from the monastic experience. Moreover, with

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Sr Paula Moroney, interview.

¹⁹ MS, art. 28.

²⁰ Ibid., art. 48.

the unification of monastic communities, the shared experience of the plainchant tradition would come to be an integral and unifying element in their celebration of the Eucharist.

9.3 Liturgical Re-orientation

Before considering in detail the adoption of the vernacular in rendering the Ordinary and the concomitant musical implications, let us briefly turn to several other matters, some contentious and others less so, including liturgical orientation, the Conventual Mass, and the integration of the Mass within the Office. With the gradual introduction of the Dialogue Mass and the adoption of the vernacular, liturgical re-orientation from *ad orientem* (the celebrant facing the East) to *versus populum* (the celebrant facing the people) can be seen as yet another logical step in fostering the active participation of the people. This possibility was formally approved by the Consilium in *Inter oecumenici* of 1964:

The main altar should preferably be freestanding, to permit walking around it and celebration facing the people...It is lawful to celebrate Mass facing the people even on an altar where there is a small but becoming tabernacle.²¹

It was not without its critics, however, and it continues to be a matter of contention.²²

Nevertheless, the *General Instruction on the Roman Missal* (GIRM) makes clear that this re-orientation is, at the very least, highly desirable:

The altar should be built separate from the wall, in such a way that it is possible to walk around it easily and that Mass can be celebrated at it facing the people, which is desirable wherever possible. Moreover, the altar should occupy a place where it is truly the centre toward which the attention of the whole congregation of the faithful naturally turns.²³

²¹ IO, art. 91, 95.

²² See Eamon Duffy, "Benedict XVI and the Liturgy," in *The Genius of the Roman Rite: Historical Theological and Pastoral Perspectives on Catholic Liturgy*, ed. Ewe Michael Lang (Chicago: Hillenbrand Books, 2010), 17, 18.

²³ *General Instruction of the Roman Missal: Final Text with Application for Australia*, Australian Catholic Bishops' Conference, (Strathfield, New South Wales: St Pauls Publications, 2012), art. 299. For the original edition of IGMR 1969 (Latin) see Sacred Congregation of Rites (Consilium), Instruction *Institutione Generalis Missalis Romani* [General Instruction of the Roman Missal] (Vatican City: Typis Polyglottis Vaticanis, 1969), art. 262. For a translation from the officially recognised second edition of the GIRM, see Sacred Congregation for Divine Worship, General Instruction of the Roman Missal (2nd Official edition) *Institutione Generalis Missalis Romani* (March 27, 1975), in *Documents on the Liturgy 1963-1979: Conciliar, Papal and Curial Texts*,

In keeping with this possibility, re-orientation began to take place in numerous churches throughout Australian dioceses and also within monastic communities; Kew Carmel was no exception. Sr Paula describes the impact it had on their church in the early 1960s:

That's why the church is the way it's set now. You see the beautiful [original] altar, the mosaic on the altar and so on; that is how Mass was said. ... But when the priest was allowed to face the people, we started to think, 'How are we going to do it there? ... Where could we place the table for the priest?' But it happened very soon. First of all, we had a wooden table; we didn't have what is permanent now. It was a wooden one.²⁴

In their attempts to preserve the original architecture, to say nothing of the problems presented by the gradient of the land, the nuns "tried everything and thought of everything."²⁵

The present arrangement, she believes is "the best solution."²⁶



The Carmelite Monastery Church (October 6, 2012)

ed. International Commission on English in the Liturgy (Collegeville, Minnesota: The Liturgical Press, 1982), art. 262.

²⁴ Sr Paula Moroney, interview.

²⁵ Ibid.

²⁶ Ibid.

9.4 The Conventual Mass and the Unification of Communities

A discussion of the Conventual Mass (*Missa conventualis*) and the Private Mass (*Missa privata*) within the context of early monastic practices is beyond the scope of this study.²⁷

What can be said, however, is that while both forms of the Mass co-existed for centuries in male monastic communities prior to Vatican II, it is only the Conventual or Community Mass which has survived and which continues to be integral to the monastic Horarium. The Congregation of Rites, in MSSL, was unequivocal in emphasising the import of the Conventual Mass in the spiritual lives of all those obliged to say the Office in choir, declaring that

The Conventual Mass, among all other liturgical ceremonies, has a special dignity: this is the Mass which must be celebrated daily in connection with the Divine Office by those whom the Church obliges to choir service. For the Mass, together with the Divine Office, is the summit of all Christian worship; it is the fullness of praise offered daily to Almighty God in public, and external ceremony.²⁸

More specifically, the Congregation directed that

On each day only one Conventual Mass is to be celebrated; this must correspond to the Office recited in choir unless the rubrics direct otherwise ... [and] the Conventual Mass is to be said after Terce.²⁹

For Fr David Tomlins, who joined the community at Tarrawarra in 1960 and who was ordained in 1968, the Conventual Mass was not always the inclusive celebration that it is today:

The Mass has changed in as much as it became a real community event in which the whole community participates now which was a different scene back in the first seven or eight years that I was here. What happened in those days was that each priest said his own private Mass in the early hours of the morning, with at least one non priest generally serving his Mass, altars all around the church; the priest and his server received communion at that Mass. What we call the High Mass, I suppose, was at about quarter past eight in conjunction with or just following the Office of Terce. That was celebrated with the Principal Celebrant and generally a deacon and all the choir monks present to sing that. The other half of the community—the lay brothers—wasn't there; they were already out at work and nobody received communion at that Mass

²⁷ For an account of the Private Mass and Conventual Mass (*passim*) in the monastic context, see Merton, 104-109. See also Dubois, 282, 285.

²⁸ MSSL, art. 35.

²⁹ Ibid., art. 37.

except the celebrant. So it really wasn't a proper community celebration of the Eucharist.³⁰



Tarrawarra Abbey Choir Stalls (March 9, 2013)

When Fr Bernard Rooney, former Abbot of New Norcia, was ordained to the priesthood in March, 1964, he celebrated the Mass in accordance with the Tridentine Rite. Following three years of study in Rome from 1965 to 1968, he returned to New Norcia where he discovered that change was very much in the air. His account of this period of transition and adaptation provides a fascinating and personal insight into the Benedictine experience: “I said my first Masses within the old format ... back to the people, in Latin,” recalled Fr Bernard.

There was the main altar and then there were three other altars. There were many more monks in those days, so there was a monk to serve your Mass and it was said independently. But all [in choir] had to come together for the Conventual Mass which was at eight o'clock.

In Rome, we were starting to adapt and there were the two factions there, or sections—those who wanted to continue with the Private Mass in Latin in the crypt at the individual altars and then there were those who thought there should be one Mass, all concelebrating. We were not fighting over it but, in the beginning, there was a division and it was only gradually that some of the conversions took place from the old Mass to the new Mass, you see. But then, by the time I came back here, all the

³⁰ Fr David Tomlins, interview.

new Mass had been established here. ... The changeover took place in the monastery when I was away.³¹

While the monks at Tarrawarra, whether or not in choir, did at least share the same liturgical space, for the community at New Norcia, there was a very practical distinction between those in choir and lay brothers, the brothers having their own chapel, their own Mass and, for the most part, their own Office:

There was the brothers' chapel ... and they had their own Mass; they didn't share with us the Divine Office, only for a couple of the Hours of the Office, [for] the rest they said their own Office ... simpler, shorter, because they had to work, you see Monks did the work, you see! They had to do all the physical work!³²

Even here, however, there was change afoot, as Fr Bernard continues:

There was a big change after the Vatican Council or a bit before—I'm not quite sure when it took place—but it was decided that we shouldn't have a two-tier system in monasteries. ... all are [now] in solemn vows; or they *will* be in solemn vows. ... In our congregation, it was decided to abolish the simple perpetual profession as opposed to solemn profession, the 'brothers' and 'priests' distinction. [Now] all become choir monks. ... If you're accepted into the monastery, you take solemn vows and whether you become a priest or not is another matter. You may become a priest; you may not; it doesn't affect your status as a monk. ... In the Benedictine Order, final vows are solemn vows and there's no other distinction.³³

Nevertheless, there are particular provisions pertaining specifically to those ordained to the priesthood. These include not only active participation as concelebrants but also the matter of vesting:

For it is preferable that priests who are present at a Celebration of the Eucharist, unless excused for a just reason, should usually exercise the function proper to their Order and hence take part as concelebrants, wearing the sacred vestments. Otherwise, they wear their proper choir dress or a surplice over a cassock.³⁴

As we have seen, the distinction between priest and brother that was once so evident in the male communities no longer has any place in their perception of either themselves or of their

³¹ Fr Bernard Rooney, interview.

³² Ibid.

³³ Ibid.

³⁴ GIRM2012, art. 114.

confreres. But if this directive were to be followed to the letter, the distinction would still be clear, at least to the outsider. Regardless, the monks at New Norcia are somewhat more flexible, even nonchalant, in this regard. When asked about the rationale for determining the degree to which those who are ordained choose to participate and their manner of vesting, Fr Bernard had this to say:

You can take part in the Mass without celebrating, but often you would celebrate, either as principal celebrant or as a concelebrant, but you can also take part in the Mass these days simply like the other monks who are not celebrating. A monk present at Mass may be a priest, of course, or he may not be a priest. It doesn't matter; a casual visitor wouldn't know. But an ordained priest may still participate in the Mass without vesting and without actually celebrating. Some would say that's not a good idea, but most of us would feel that's OK. So here, the ones who are vested for Mass are priests, of course, and even a couple of those present who don't vest could be priests as well. But there's still that distinction between monks who are ordained and those who are not ordained priests. In the monastic sense, whether they are priests or not, all finally professed monks are in solemn vows.³⁵

Despite these reforms and liturgical reform more broadly, Fr Bernard would appear to be in total accord with St Benedict so far as the priesthood is concerned: "Just because he is a priest, he may not therefore forget the obedience and discipline of the Rule, but must make more and more progress toward God."³⁶

For the monks at New Norcia, there remains one final distinguishing feature. Unlike the other communities in this study, they make a clear distinction, based on their reading of the Rule of St Benedict, between the oratory and the church: "The oratory ought to be what it is called, and nothing else is to be done or stored there," says Benedict. "After the Work of God, all should leave in complete silence and with reverence for God."³⁷ Abbot John Herbert's rationale is simple, to the point:

We always had the oratory. ... some read the Rule in a particular way. Benedict says that the oratory is the place where the Divine Office or the Work of God takes place and nothing else is to happen there. Some communities like ours have read that quite

³⁵ Fr Bernard Rooney, interview.

³⁶ RB, chap. 62, p. 60.

³⁷ Ibid., chap. 52, p. 50.

literally, or have chosen to read it that way, that Mass happens in a church; it doesn't happen in the oratory. Other communities have a monastic church where both go on.³⁸

Yet there were periods of uncertainty, as Fr Bernard recalls in considerable detail: "Our oratory now is a new construction. ... It goes back to 1980. I designed it, actually."³⁹ It is connected to the monastery building by an ingenious ramp, also designed by Fr Bernard, leading directly to the old chapel:

Up the ramp you go to the old chapel, where we assemble for *statio*, which means you assemble before Vespers. We assemble together—it's an old monastic custom—we assemble for *statio*, which is a few minutes before we start Vespers in the evening, and the monks come down the ramp into the Oratory and then we begin the Office of Vespers. ... For a while, there were different opinions about where Mass should be. The first opinion was that Mass should be in the oratory, not in the church; only the Sunday Mass in the church. So, the altar that's [now] in the church was supposed to go in the oratory in the monastery and also with the celebrant's chair and the lectern; all [were] designed by me to go in the oratory; that's why they fit together in design. ... But then, after me, came Abbot Placid and he decided that Mass would be in the church—I think it was he that decided that—so then the altar was moved over to the church with the lectern and the President's chair.⁴⁰

When asked about having his bespoke furniture relocated from the oratory to the church, he is quite philosophical:

Well actually, they fit over there, too. ... I didn't mind that because we were experimenting with different things. In fact, that's why the pews or stalls in the oratory there are movable. ... The side ones are fixed but there are other pews which are all movable because I didn't know where we'd want to have them, so I kept them moveable.⁴¹

Endeavour such as this would confirm that despite their respect for their magnificent architectural heritage and their strict adherence to the Rule of St Benedict, these monks are ever open to experimentation and renewal in both matters practical and spiritual.

³⁸ Abbot John Herbert, interview, New Norcia Abbey, Saturday, March 9, 2013.

³⁹ Fr Bernard Rooney, interview.

⁴⁰ Ibid.

⁴¹ Ibid.



New Norcia Abbey Oratory (Image reproduced from New Norcia Abbey Guest Book)

Today, all of our communities come together in their respective churches for the Conventual Mass, with the nuns at Jamberoo Abbey and Kew Carmel each relying on a priest from their respective local communities. In so doing, they are not only implementing the spirit of *Perfectae caritatis* of 1965; they also are exercising both their right and obligation as directed within the GIRM:

Among those Masses celebrated by some communities, a particular place belongs to the Conventual Mass, which is a part of the daily Office, or the ‘community’ Mass. Although such Masses do not involve any special form of celebration, it is nevertheless most fitting that they be celebrated with singing, especially with the full participation of all members of the community, whether of religious or of canons.⁴²

9.5 Integrating the Mass within the Divine Office

Before returning to the heart of this discussion, there is yet one more matter to consider, namely that of integrating the Mass within the Divine Office. In the *General Instruction on the Liturgy of the Hours*, provision is made for a liturgical Hour to be “joined more closely with the Mass.”⁴³ Given the distinction between oratory and church and notwithstanding their practice of rendering Vespers II of Sunday in the church, it is hardly surprising that this

⁴² GIRM2012, art. 114. See GIRM1975, art. 76; IGMR1969, art. 76.

⁴³ GILH, art. 93.

option has not been embraced by the monks at New Norcia. Neither was it encountered at Jamberoo Abbey or Kew Carmel. It is, however, very much the norm at Tarrawarra with the practice encountered on several occasions during the course of this research.⁴⁴ Fr Mark Ryan explains:

Well, you see, on most occasions, we combine the Mass with either Lauds or Vespers, so tomorrow evening, you'll find we'll start off with the three psalms of Vespers and then move into the prayer for the Mass ... the first reading and then we'll have a responsorial psalm. All the music for the responsorial psalms comes from Gethsemani.⁴⁵

The following example serves to illustrate this practice in more detail (Ex. 9.1).⁴⁶ While the omission of the *Kyrie* and the *Gloria*, the latter due to it being a ferial (and Lent), are noteworthy, this arrangement accords in its entirety with the directive given in the GILH.⁴⁷ It also conforms to the requirements as set out in the *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictoris Observantiae*: "If an Hour of the Office is celebrated in connection with another Hour or with the Mass, the prescriptions of GILH, nn. 93-99, are to be followed."⁴⁸

⁴⁴ Fieldwork recordings: Vespers–Wednesday, October 10, 2012; Lauds–Thursday, October 11, 2012; Friday, March 6, 2015; Saturday, March 7, 2015.

⁴⁵ Fr Mark Ryan, interview.

⁴⁶ Fieldwork recording: Friday, March 6, 2015.

⁴⁷ GILH, art. 94.

⁴⁸ IGLHC, art. 6. "Si Hora quaedam Officii cum alia Hora vel cum Missa coniungitur, observatur ea quae in IGLH ritus romani, nn. 93-99, praescribuntur."

Lauds and Mass Combined–Tarrawarra Abbey

Opening Versicle

Ÿ Blessed be the name of the Lord!

R Both now and forever more. From the rising of the sun...

Hymn

Lord Jesus, Think on Me (BOYLSTON Lowell Mason)

Antiphon: In the shadow of your wings I rejoice.

Psalm: 63 (62)

Antiphon: O Lord, how great are your works, how deep are your designs.

Psalm: 92 (91)

Psalm: 148 (No Antiphon)

Epistle (First Reading)

Genesis 37:3-4, 12-13A, 17-28

Responsorial Psalm

Psalm 105 (104):16-21

R. Remember the wonders the Lord has done.

Gospel Acclamation

R. Praise and honour to you, Lord Jesus Christ.

Gospel

Matthew 21:33-43, 45-46

Prayers of the Faithful

Sanctus (Holy, Holy, Holy)

Memorial Acclamation

Save us, Saviour of the world...

The Lord's Prayer

Agnus Dei (Lamb of God)

Antiphon: The stone which the builders rejected has become the head of the corner. Let us rejoice in God our Saviour, and bring forth the fruits of the kingdom.

Benedictus

Concluding Prayers and Blessing

Ex. 9.1: Second Week in Lent (Year B)–Psalter Week 2

9.6 The Transition from Latin to the Vernacular

From the foregoing, it is clear that particular practices pertaining to *how* the Mass was to be celebrated had indeed come under considerable scrutiny, driven as much by those somewhat removed from the Vatican as those from within. Many of these changes, as we have seen,

were formalised by the relevant instructions or rubrics. But there was as much if not greater scrutiny of the means by which the Mass itself was to be rendered, namely the texts and their musical settings.

In what was clearly a somewhat unsettled period, there was, first and foremost, the matter of the transition from Latin to the vernacular as permitted in SC:

With art. 36 of this Constitution as the norm, in Masses celebrated with the people a suitable place may be allotted to their mother tongue. This is to apply in the first place to the readings and 'the universal prayer,' but also, as local conditions may warrant, to those parts belonging to the people.⁴⁹

This was not without qualification, however. So far as the Ordinary was concerned, it would clearly be preferable to honour the Latin tradition: "Nevertheless steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them."⁵⁰

On September 26, 1964, less than a year later, Rome appears to have softened somewhat, with the Congregation of Rites declaring that

For Masses, whether sung or recited, celebrated with a congregation, the competent, territorial ecclesiastical authority on approval, that is, confirmation, of its decisions by the Holy See, may introduce the vernacular into ... the chants of the Ordinary of the Mass, namely, the *Kyrie, Gloria, Credo, Sanctus-Benedictus, Agnus Dei*, as well as the introit, offertory, and communion antiphons and the chants between the readings.⁵¹

But there had already been tangible evidence of the transition to English throughout much of the English-speaking world and, more specifically, within the Australian context.⁵² As early as June, 1964, an Altar Missal in the Tridentine tradition had been approved by the Holy See

⁴⁹ SC, art. 54.

⁵⁰ Ibid.

⁵¹ IO, art. 57.

⁵² For a detailed timeline of the transition from Latin to the vernacular in Australia, see Russell Hardiman, "Classified timelines of vernacular liturgy: Responsibility timelines & vernacular liturgy," *Theology Papers and Journal Articles* (2007). http://researchonline.nd.edu.au/cgi/viewcontent.cgi?article=1008&context=theo_article (accessed 01/07/2016).

for liturgical use in Canada. Significantly, the text was given not only in Latin but much of it was also given in a parallel English translation. More important, at least from the Australian perspective, was that it was published with “special adaptations for Australia,”⁵³ these having been approved by the Australian Episcopal Conference on November 27, 1964. As if to underscore the importance of uniformity within Australia, the Australian Bishops’ Commission for Sacred Liturgy, on January 20, 1965 and with the *imprimatur* of Cardinal Gilroy, issued *The Gloria, the Nicene Creed and The Prayer of the Faithful*.⁵⁴ At a time when numerous and often markedly varying interim English translations of elements of the Mass were appearing not only between English-speaking countries but also, on occasion, within particular countries, this was clear evidence of their unwavering commitment to the implementation of a vernacular which would be ‘universal’ and appropriate to the needs of Australian Catholics.

When promulgating MR in 1969, Paul VI ordered that the prescriptions contained therein should be put into effect on November 30 of that year.⁵⁵ However, the International Commission on English in the Liturgy (ICEL), which had been established in Rome in 1963, had by then already made significant progress in meeting this timeline, with a vernacular translation of the Order of the Mass appearing in late 1969 and a translation of the entire first typical edition of the *Roman Missal* being produced in 1973 and published in Australia in 1974.⁵⁶ For the next four decades, the ICEL worked tirelessly in order to keep abreast with the still-evolving *Missale Romanum* and the demands of the Vatican regarding its translation into the vernacular. Of the many events which shaped this evolution, one of the most

⁵³ *Altar Missal (Missale Romanum ex Decreto Sacrosancti Concilii Tridentini Restitutum summorum Pontificum cura Recognitum cum Versionibus Lingua Anglica Exaratis et a Coetu Episcoporum Australie Rite Approbtis)*, (Benziger Brothers for the Holy See and Sacred Congregation of Rites, 1964), ii.

⁵⁴ *The Gloria, The Nicene Creed, and The Prayer of the Faithful*, (Sydney: E. J. Dwyer for Australian Bishops’ Committee for Sacred Liturgy, 1965).

⁵⁵ MR, para. 15.

⁵⁶ *Roman Missal*, (Sydney: E.J. Dwyer, 1974).

significant was the issuing of *Liturgiam authenticam* in 2001. It is through the lens of LA that the Commission would set about the task of translating the third typical edition of the *Missale Romanum*:

In the case of the Order of Mass and those parts of the Sacred Liturgy that call for the direct participation of the people, a single translation should exist in a given language, unless a different provision is made in individual cases.⁵⁷

It was in matters of fidelity to the text and overall style, however, that the Congregation was especially particular:

In order that such a rich patrimony may be preserved and passed on through the centuries, it is to be kept in mind from the beginning that the translation of the liturgical texts of the Roman Liturgy is not so much a work of creative innovation as it is of rendering the original texts faithfully and accurately into the vernacular language ... the original text, insofar as possible, must be translated integrally and in the most exact manner, without omissions or additions in terms of their content, and without paraphrases or glosses.⁵⁸

From this it is clear that the focus of the Congregation was that of achieving a translation in accord with the principles of so-called formal or literal equivalence. This is in marked contrast to the Consilium's *Comme le prévoit* of 1969 in which the principles of dynamic equivalence were espoused. Here, the Consilium may well have been concerned with fidelity to the text, but its focus was clearly on the literary style by which it would be communicated to and received by its intended audience:

A faithful translation, therefore, cannot be judged on the basis of individual words: the total context of this specific act of communication must be kept in mind, as well as the literary form proper to the respective language.

Thus, in the case of liturgical communication, it is necessary to take into account not only the message to be conveyed, but also the speaker, the audience, and the style. Translations, therefore, must be faithful to the art of communication in all its various aspects, but especially in regard to the message itself, in regard to the audience for which it is intended, and in regard to the manner of expression.⁵⁹

On July 23, 2010, the ICEL translation of the *Missale Romanum* (*Editio typica tertia emendata*), having conformed to the requirements set down in LA, was given recognition

⁵⁷ LA, art. 88.

⁵⁸ Ibid., art. 20.

⁵⁹ CLP, art. 6, 7.

(*recognitio*) for the dioceses of the Bishops' Conferences of Australia by the CDWDS.⁶⁰

Although the new *Roman Missal* was produced in 2010, the official decree for publication in Australia was not issued by the Australian Catholic Bishops' Conference until March 25, 2011.⁶¹ Its use came into effect on November 27, 2011. The date was significant. It was the first Sunday of Advent, and thus the beginning of a new liturgical year; it also marked the beginning of a new chapter for Australian Catholics in the way they would participate in the celebration of the Mass. The new Missal was prefaced by a revised translation of the GIRM.⁶²

For Br Bernard Redden, who joined the community at Tarrawarra in 1976, the transition from the pre-2010 Missal to the Missal of 2010, and thus from dynamic equivalence to literal equivalence, was not without reservation:

I probably have an instinctive sympathy for some who haven't been terribly happy with some of the emphases coming through in the translations and that's, I guess, just a personal thing. I'm not sure what it brings in terms of a new or positive perspective. ... You've probably heard of the two defining guidelines for the translations as they worked on them. In the original one, which goes right back to the seventies I think at least, there was a concept of 'dynamic' equivalence in terms of translation. Now, at a certain stage, as I understand it, that was taken over and changed to a 'formal' equivalence. ... And so, there was a shift there, and some of the translations haven't been a major hurdle for me. I still have some preferences, in some aspects, for the one which I grew up with which was the text which came out of the change into the vernacular in the late sixties.⁶³

Before comparing the two texts for the Ordinary, it is important to note that, notwithstanding the Apostolic Constitution *Quo primum* of Pius V, the celebration of the Mass for both the Benedictines and the Cistercians had, for centuries, differed little from that of the Roman Rite. In fact, the Benedictines, having never had their own Missal *per se*, had always deferred to the Roman tradition; the only significant difference was the use, as applicable, of their own

⁶⁰ *The Roman Missal (Renewed by the Decree of the Most Holy Second Ecumenical Council of the Vatican - English Translation According to the Third Typical Edition)*, prefatory pages.

⁶¹ Ibid.

⁶² Cited throughout this thesis as GIRM2012.

⁶³ Br Bernard Redden, interview.

calendar and with that some variations and additions to both text and music. This is evidenced by their ongoing use of the *Graduale Romanum* which contains the Propers of the Mass for the Order of Saint Benedict (*Missae Propriae Ordinis Sancti Benedicti*).⁶⁴

For the Cistercians, matters were somewhat more complicated with various factions within the Cistercians pursuing, in the lead up to and within the Vatican II, either a return to the liturgies of the twelfth century or to the innovations being adopted within the Roman liturgies.⁶⁵ But, as Dubois notes, “as far as the Missal was concerned, the Cistercian rite differed little from the Roman rite.”⁶⁶ In due course, having been granted certain concessions in the indult of June 8, 1971, they adopted the new Roman Missal.⁶⁷ “We have been allowed to integrate certain elements of our tradition,” says Dubois. “The profound bow, according to our custom, takes the place of genuflection, and we conserve simplification of certain details.”⁶⁸ Like the Benedictines, they were permitted to continue to use their own calendar, albeit in somewhat simplified form.⁶⁹

As far as the Ordinary of the Mass is concerned, the differences between the translations of 1973 and 2010 are at times marked, at others comparatively slight, while there is no distinction to be made with regard to the *Kyrie* and the *Agnus Dei*. As can be seen from Ex. 9.2, the translations of 2010 accord entirely with the requirements set out in LA; those of 1973 are at times considerably freer and thus sit happily within the guidelines of CLP.

⁶⁴ Benedictines of Solesmes, ed. *Graduale Romanum*, 859-883.

⁶⁵ For an overview of these events, see Dubois, 279-289.

⁶⁶ *Ibid.*, 285.

⁶⁷ *Ibid.*, 286.

⁶⁸ *Ibid.*

⁶⁹ *Rituale Cisterciense iuxta Statuta Capituli Generalis sive OCist sive OCSO*, Order of the Cistercians of the Strict Observance and Order of Cistercians of the Common Observance, (Kloster Langwaden, Germany: Bernadus-Verlag, 1998), 43.

Ironically, the translation of 2010 is similar, and at times identical, to the translation given in the Missal of 1964.

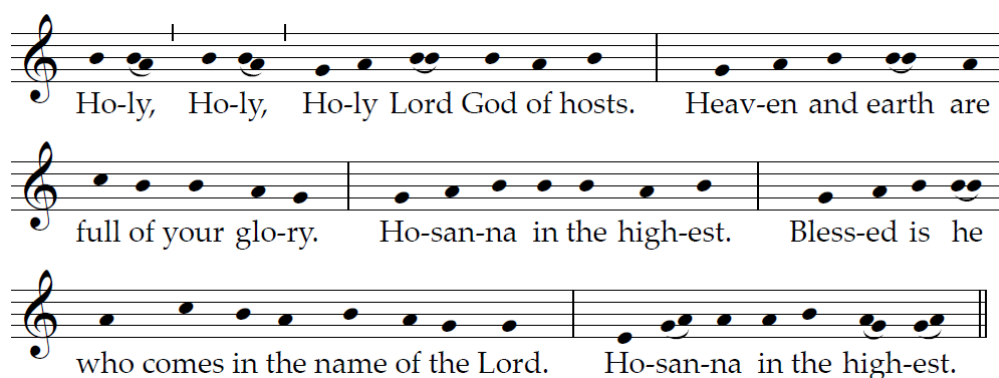
Missale Romanum 2002	Roman Missal 1964	Roman Missal 1973 (ICEL)	Roman Missal 2010 (ICEL)
<p>Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam...</p> <p>Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium.</p> <p>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.</p>	<p>Glory be to God on high, and on earth peace to men of good-will. We praise you, we bless you, we adore you, we glorify you. We give you thanks for your great glory.....</p> <p>I believe in one God The Father almighty, Creator of heaven and earth, Creator of all things seen and unseen.</p> <p>Holy, holy, holy Lord God of hosts. Heaven and earth are filled with your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.</p>	<p>Glory to God in the highest, and peace to his people on earth. Lord God, heavenly King, almighty God and Father, we worship you, we give you thanks, we praise you for your glory.</p> <p>We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.</p> <p>Holy, holy, holy Lord, God of power and might, heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.</p>	<p>Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory...</p> <p>I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible.</p> <p>Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.</p>

Ex. 9.2: Comparison of Latin Texts and Vernacular Translations of 1964, 1973 and 2010 (Excerpts)

9.7 The Vernacular and Musical Implications

As we have seen, the revised translation of 1973 did meet with some resistance, even within monastic circles. However, this was matched in equal if not greater measure by the difficulties it presented not only for those responsible for the liturgical music in both diocesan and monastic settings but also for all of the communities which they served. For the composers, this was a challenge they had confronted since the early 1960s. In meeting this challenge, they had already produced numerous musical settings of the Ordinary of the Mass in its various English translations, many of which were the work of Australian composers and some of which will form the basis for the discussion which follows.

In order to accommodate the 2010 ICEL translation of the *Missale Romanum*, the ICEL's musical consultants developed a series of chants for the Mass with those for the Ordinary consisting of cleverly conceived adaptations from the *Kyrie* of the *Graduale Romanum*.⁷⁰ The *Kyrie* is based on that of Mass XVI; the *Gloria* on that of Mass XV (*Dominator Deus*); the two settings of the Creed on Credo I and Credo III; and the *Sanctus* and *Agnus Dei*, the latter in both Latin and English, on those of Mass XVIII (*Deus genitor alme*).⁷¹ The *Sanctus* serves to illustrate this adaptation. In most respects, whether mode, pitch or rhythm, the simplicity of the original Gregorian melody would appear to allow for a seamless transition to the contemporary context (Ex. 9.3a and Ex. 9.3b).⁷² However effective this adaption may be, it is unable to capture the jubilant leap, from earth (*terra*) to the glory of God on high (*gloria*), of the Gregorian setting.



Ex. 9.3a: *Holy, Holy, Holy* (ICEL)

⁷⁰ Benedictines of Solesmes, ed. *Graduale Romanum*, 705-797.

⁷¹ International Commission on English in the Liturgy, "Music for the English Language Roman Missal", International Commission on English in the Liturgy <http://www.icelweb.org/musicfolder/openmusic.php> (accessed 31/01/ 2014).

⁷² Settings reproduced from Benedictines of Solesmes, ed. *Graduale Romanum*, 767; International Commission on English in the Liturgy.

XIII. s.

S  Anctus, * Sanctus, Sanctus Dóminus De- us Sá-

 ba- oth. Ple-ni sunt caeli et terra gló-ri- a tu- a. Ho-sánna

 in excélsis. Be-ne-díctus qui ve-nit in nómine Dómi-ni.

 Ho-sánna in excélsis

Ex. 9.3b: *Sanctus* from *Missa Deus genitor alme* (*Graduale Romanum*)

In addition to these settings, the National Liturgical Board, under the purview of the Australian Catholic Bishops' Conference, recommended six Mass settings by Australian composers which it was hoped would "assist the establishment [of] a common national repertoire."⁷³ The Masses selected were Paul Taylor's *Mass of St Francis*, Richard Connolly's *Mass of Our Lady, Help of Christians*, Christopher Willcock's *Missa Magis*, Bernard Kirkpatrick's *Mass of Christ the Redeemer*, Paul Mason's *Mass of Glory and Praise*, and Colin Smith's *Mass Shalom* arranged by Paul Mason.

9.8 Musical Implications for the Participating Communities

Reflecting on the introduction of the vernacular into the liturgies at Tarrawarra, Fr Mark, who was ordained in 1957, had this to say:

It immediately began with the scripture readings in English; the rest was still in Latin. I remember when I was ordained, I had breakfast at the Cathedral presbytery with Archbishop Simonds. We were talking about English coming in and he was holding fort that we'd never have the Canon or the Eucharistic Prayer in English. By Jove, if he were alive today!⁷⁴

⁷³ "Recommended Mass Settings for the New English Texts of the Roman Missal", Catholic Church in Australia <https://www.catholic.org.au/national-liturgical-music-board/recommended-mass-settings-for-the-new-english-texts-of-the-roman-missal> (accessed 01/06/2015).

⁷⁴ Fr Mark Ryan, interview.

When asked when the Ordinary of the Mass was first sung in English, Fr Mark replied: “I think probably mid-sixties ... something like that.”⁷⁵

Fr Michael Casey joined the community at Tarrawarra in February, 1960. In June, 1968, he was ordained to the priesthood. Given the significance of this event in his life as a religious, he is well positioned to recall the timeline of the transition from Latin to the vernacular as it unfolded at Tarrawarra. According to Fr Michael, it was in June of that same year that the community began to adopt the vernacular in their liturgies, beginning with Compline. From then on, the transition continued at “a fairly steady rate which, in retrospect seems quite abrupt and quick, but at the time seemed just normal because everything was rapidly changing in those days.”⁷⁶ At the time of his ordination, the Ordinary of the Mass was chanted from the *Kyriale Cisterciense*.⁷⁷ When asked about its use and whether or not it was, or even could be, adapted to the vernacular, Fr Michael was clear and to the point:

The Cistercians had a Rite—the Cistercian Rite—with our own calendar, with our own liturgy of the Mass which has been reduced now to a usage of the Roman Rite, but it’s an antique rite that was not suppressed at the Council of Trent and so it continued on. ... The Gregorian chant which we used was considerably simpler than what you found in the Roman Rite, the *Liber Usualis*.⁷⁸

And as for adapting the plainchant settings to the vernacular?

It depended on how elaborate [the settings] were. If you have a very melismatic kind of piece, then it’s almost impossible to set this to English, obviously; it becomes ridiculous. And so the simpler Mass settings [in] the *Kyriale* were described as Masses for working days—days on which we work—and days on which we don’t work, and they had their own designations. Those kinds of settings could be transferred over to an English text.⁷⁹

⁷⁵ Ibid.

⁷⁶ Fr Michael Casey, interview.

⁷⁷ The community at Tarrawarra used this pre-publication edition: *Kyriale Cisterciense seu Ordinarium Missae*, Pro Manuscripto ed.

⁷⁸ Fr Michael Casey, interview.

⁷⁹ Ibid.

As we have seen, Percy Jones' influence on liturgical music in Australia and within the Melbourne Archdiocese in particular was immense; he also played a role bringing the Cistercians to Tarrawarra (see Appendix B: The Participating Communities). One might well be forgiven, then, for thinking that the monks would have been keen to incorporate some of his music within their own Masses. According to Fr Michael, this was far from the case:

I think that we sang his 'Lord have mercy' at some stage or another but significantly less because we had our own Commons as well from Gethsemani. We did learn a couple of his Masses, but he didn't have the same influence here that he might have had outside.⁸⁰

In fact, it would seem that with the transition to the vernacular Office and the introduction of a limited number of vernacular settings of the Mass, the monks were not especially interested in the settings that were being introduced into local parishes. "It's just the inconvenience, I suppose, of introducing a new setting," Fr Michael reflected. "We used to use them on more festive occasions—our own settings were rather plain—and I think also they provided less scope for the organist to flourish!"⁸¹

Since the introduction of the 2010 ICEL texts, the monks at Tarrawarra have drawn upon two 'in house' compilations for singing the Mass. The first, "New Mass Settings,"⁸² included the ICEL chants for the Ordinary, the *Belmont Mass* of Christopher Walker, the *English Chant Mass* by Richard Rice, and settings of the *Gloria* by Adam Bartlett and Jeff Ostrowski. This was followed in 2012 by a second iteration, "The Order of Mass with New Mass Settings,"⁸³ produced by Fr Steele Hartmann after he was elected Abbot of the community.⁸⁴ This included an additional ten unattributed settings of the Ordinary, none of which had within it a setting of the *Gloria*. In confirming the provenance of these settings, it is the process as much

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² "New Mass Settings", Tarrawarra Abbey, Yarra Glen, Victoria, ca 2010.

⁸³ "The Order of Mass with New Mass Settings", Tarrawarra Abbey, Yarra Glen, Victoria, ca 2012.

⁸⁴ Fr Brian Keogh, Tarrawarra Abbey, email, August 9, 2016.

as the validation itself, which makes for fascinating reading. From the outset, it seemed likely that these were indeed the earlier work of Chrysogonus Waddell, modified to accommodate the translations of 2010: “We have our own settings that would have come from Gethsemani,” said Fr Mark. “[They] would have been updated by Brian Keogh in New Zealand. I think the only difference is in the first line of the *Sanctus*. ... There might be a slight change in the notation for the first line.”⁸⁵ Fr Michael appears to concur: “I think the *Belmont Mass* is the one we mainly use and there have been some adaptations of the texts of Chrysogonus’s Masses as well.”⁸⁶ Fr David sheds further light on the matter:

The present liturgy group gathered together, before the transition, a collection of the Ordinaries, and we tend to sing those. At the moment, we seem to be using the first or second one in the book on Sundays and then week by week we will use this one or that one all through the week. ... They were musical settings that either could be adapted to the new texts easily or were written for the new texts.⁸⁷

It is Fr Brian Keogh, however, who provides considerably more detail:

Those Masses are indeed the work of Fr Chrysogonus Waddell. He was a fine musician and after Vatican II did remarkable work with producing an entire corpus for the Liturgy of the Hours and the Eucharist. The community here have the entire set of the ten Masses with the necessary modification to the *Sanctus*. The Abbot, Steele Hartmann, and I decided to set aside the settings of the *Gloria* as the new text has a different structure.⁸⁸

[Steele] was aware of my work with the liturgy in New Zealand and asked for copies of the five Masses. I modified, the *Sanctus* only, a very modest role. ... Fr Samuel Chua modified the remaining Masses of the set of ten for Tarrawarra.

Steele was keen to adapt the settings of the *Gloria* as well and was having difficulty—He is not a musician. He showed me copies of his work that were in progress. I pointed out to him that the task was not possible because the new translation of the *Gloria* was different in structure from the former one. So he put the project aside. The *Gloria* is chanted to settings of the new translation and the one commonly used is taken from the *Belmont Mass* by Christopher Walker.⁸⁹

⁸⁵ Fr Mark Ryan, interview.

⁸⁶ Fr Michael Casey, interview.

⁸⁷ Fr David Tomlins, interview.

⁸⁸ Fr Brian Keogh, Tarrawarra Abbey, email, August 8, 2016.

⁸⁹ Fr Brian Keogh, Tarrawarra Abbey, email, August 9, 2016.

When asked about the likely date of composition, Fr Brian began to express some doubts regarding their authorship:

I cannot say definitively that those Masses were composed by Fr Chrysogonus. I was repeating what other senior monks believe and none of them, when questioned earlier this morning, could say with absolute confidence that Fr C was the composer. ... The one who could give a definitive answer, Fr Stephen List, died in 2001. I suggest you contact Gethsemani Abbey for confirmation.⁹⁰

And so to Gethsemani, where Br Luke Armour has the final say: “Yes, definitely Fr Chrysogonus’ work from the late 70s or early 80s, perhaps with some tweaking here and there.”⁹¹ Not surprisingly, it was these settings, rather than those from the ‘mainstream’ which were encountered during the course of this research.⁹²

Given in plainchant notation, the settings vary from the simple to the complex. An example of the former can be seen in the *Kyrie* from ‘Mass Setting D’ (Ex. 9.4).⁹³ With the repetitions of both the ‘Lord, have mercy’ and ‘Christ, have mercy’, the structure is economical in the extreme. This simplicity is underscored by both the narrow compass of a fifth and the notation which is restricted to the less complex *bistropha*, *podatus*, and *clivus* neumes.



Ex. 9.4: *Lord, have mercy* (*Kyrie*) from ‘Mass Setting D’ (Chrysogonus Waddell)

⁹⁰ Ibid.

⁹¹ Br Luke Armour, Gethsemani Abbey, email, August 12, 2016.

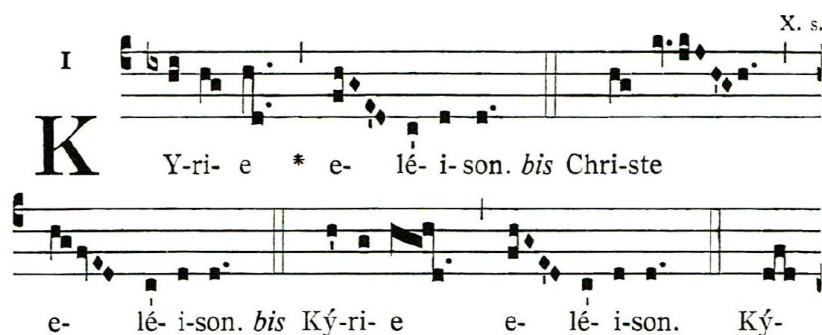
⁹² Fieldwork recordings: Week 27 in Ordinary Time, Wednesday, October 10 and Thursday, October 11, 2012–Mass Setting E; Second Week in Lent, Friday, March 6 and Saturday, March 7, 2015–Mass Setting C.

⁹³ Setting reproduced with permission from “The Order of Mass with New Mass Settings” booklet, Tarrawarra Abbey.

The *Kyrie* from ‘Mass Setting A’ is considerably more complex (Ex.9.5a).⁹⁴ Set in the Dorian mode, it traverses the compass of an octave. Unlike the previous example, the repetitions of both the ‘Lord, have mercy’ and ‘Christ, have mercy’ are each given contrasting melodic structures, characterised by the frequent use of the *torculus*, which lend themselves to alternation between celebrant and congregation. Given Fr Waddell’s obvious affinity with the Gregorian tradition, it is hardly surprising that this setting has much in common with the *Kyrie* from *Missa Orbis factor* (Ex. 9.5b).⁹⁵



Ex. 9.5a: *Lord, have mercy (Kyrie)* from ‘Mass Setting A’ (Chrysogonus Waddell)



Ex. 9.5b: *Kyrie (excerpt)* from *Missa Orbis factor (Graduale Romanum)*

The evidence of the monks having ever returned to their Latin tradition for the Ordinary since the introduction of the vernacular is scant to say the least. Even the nomenclature within the

⁹⁴ Setting reproduced with permission from “The Order of Mass with New Mass Settings” booklet, Tarrawarra Abbey.

⁹⁵ Benedictines of Solesmes, ed. *Graduale Romanum*, 748. This was brought to my attention by one of my examiners.

booklet for the Mass settings is devoid of any Latin and it is only the optional use of the Greek in the *Kyrie* of the *Belmont Mass* that gives any hint of an earlier tradition.

Nevertheless, in March 1998, for example, they reverted to the plainchant tradition, chanting the *Gloria*, *Sanctus* and *Agnus Dei* from Mass VIII (*De angelis*) at the Solemn Mass marking the 900th anniversary of the foundation of the Cistercian Order.⁹⁶ And while Br Bernard contends that the use of Latin for the Ordinary is “fairly rare now,”⁹⁷ Fr Mark is emphatic: “[There is] no Latin...Occasionally we’ll sing the *Kyrie* in Greek.”⁹⁸

The plainchant tradition for the nuns at Kew Carmel owes much to their long and close association with Percy Jones. For Sr Paula, who joined the community in 1960, his influence was clearly immense:

He’d been coming here to introduce the Gregorian [chant] over the years before that and by the time I came they really had a vast repertoire right through the year for all the big feast days and Masses ... wonderful Masses fully in Gregorian melody; that’s in the Commons and they’d sing the Proper parts.⁹⁹

According to Sr Paula, this is a tradition that the nuns preserve, at least to a small extent:

We don’t have it all in Latin any more, but we do have the Evening Praise—the Vespers—in Latin on those big days and on a Sunday, so that everyone in the community has some familiarity with the Latin and we still can sing the *Alme Pater* [Mass X] and *Kyrie Deus sempiternae* [Mass III] Commons without any trouble. We do that on certain days, and other parts of the Mass would be, of course, in English.¹⁰⁰

Sr Isabella Princi, who joined the community in 1989, concurs with this, although she is somewhat more expansive and even a little wistful on occasion: “Usually on Sundays we used to have the Latin *Sanctus*, which I really miss now.”¹⁰¹ This was taken from any one of

Alme Pater (Mass X), *Kyrie Deus sempiternae* (Mass III), *Lux et Origo* (Mass I), *Orbis factor*

⁹⁶ Order of Service Booklet: “Solemn Mass for the 900th Anniversary of the Foundation of the Cistercian Order”.

⁹⁷ Br Bernard Redden, interview.

⁹⁸ Fr Mark Ryan, interview.

⁹⁹ Sr Paula Moroney, interview.

¹⁰⁰ Ibid. By way of example, the *Kyrie* and the *Gloria* from *Alme Pater* are given in an Order of Service booklet for Holy Thursday; the *Gloria* from *Kyrie Deus sempiternae* is given in an Order of Service booklet for Easter Sunday. As the pre-2010 ICEL text is given for other parts of the Mass, it can be assumed that these booklets pre-date the 2010 translation.

¹⁰¹ Sr Isabella Princi, interview, Kew Carmel, Sunday, October 7, 2012.

(Mass XI), or the Mass for Sundays of Advent and Lent (Mass XVII). On Holy Thursday, they would chant the *Kyrie* and the *Gloria* from *Alme Pater* and on Easter Sunday, the *Gloria* from *Kyrie Deus sempiterno*.¹⁰²

Sr Paula's account of the shift from Latin to the vernacular at Kew Carmel offers a unique and, at times, very personal and even light-hearted insight: "To begin with, we might have sung perhaps a new English Entrance [hymn] and Offertory and Communion and Recessional [hymns], and just sung in Latin perhaps the *Kyrie* and the *Gloria*, and the *Sanctus* and *Agnus Dei*."¹⁰³ According to Sr Paula, the nuns continued to sing these in Latin until they were satisfied that the settings in English were appropriate, that they were

harmonious and not just a stilted version of the Latin because it always troubled me to hear some of the [ways] they stretched them and tried to be literal, note for note, and I was never happy with that, so I wanted a fresh start. I was trying to work out what we could do.

We have always made a point of moving with the Church. When things are suggested, I've noticed that the sisters were probably the first to take things up, and for some of them it mightn't have been so easy, if they'd been all their lives reciting the Latin Office or singing Latin melodies and suddenly confronted with English words and the Mass in English, and responses. It was no problem for me, [but] I can imagine that would have been a big change in their ideas. But nobody hesitated. We'd practise together and soon got that underway.

In that period, we had some other sisters, younger sisters, who arrived with their guitars; they had books and collections ... Our Jesuit counterparts ... used to come once a month and we'd have a Mass together and they'd have their guitarists, too, and they'd produce some of those [contemporary] hymns.

I think we mixed everything in a happy way so that there were times when the liturgy was more solemn, on the feast days but then we didn't use guitars at Mass very much ... maybe on those once-a-month [occasions] when we had the Jesuit students with us and it was sung with great [gusto]. ... They'd come on Saturday afternoon and have a practice and we'd have the program and sometimes with the organ—because I had that little organ—and sometimes with the guitars. But they had some good voices amongst them, too, and it was quite an experience and after that [the Sunday Mass], they'd stay for breakfast. I think we had date rolls once and must have had little sausage pies or something like that and I can remember them dipping the date rolls in

¹⁰² Sr Isabella Princi, note to the author, October 7, 2012.

¹⁰³ Sr Paula Moroney, interview.

the tomato sauce. It was things like that. They thought they were eating sausage rolls and they were our little home-made date rolls! It was good, and all the sisters took part in it.¹⁰⁴

During the 1960s, several Masses by Australian composers were gradually introduced. These included Albert Lynch's *Parish Congregational Mass in Honour of St Benedict* (ca 1964), Michael Mann's *Mass in Honour of St Ephrem* (1966), and Richard Connolly's *Give us Peace* (1966). Of the Mass settings using the translation of the *Novus ordo Missae* of 1969, Sr Paula makes special mention of Albert Lynch's *Mass of the Unsung Saints* (ca 1969, rev. ca 1977) and *Trocaire* (1982), an early Mass by Christopher Willcock.¹⁰⁵ This was sung to mark the centenary in 1997 of St Thérèse of Lisieux.

We had some beautiful Masses at that time and, at least on one occasion, we had the help of another choir so men's voices could come into it; other times, we sang it here and I adapted the parts to suit us. ... Now that the words have been changed, we're leaving all those behind. We used to sing the *Mass Shalom* of Colin Smith. It's adapted now, the words, slightly different, and I haven't taken it up again because I think the sisters could do it but it takes a bit of concentration to change the words. I thought, 'Let's take fresh things.'¹⁰⁶

In similar vein, Sr Paula looks back on a Mass of her own composition: "I also wrote one—*Mass of Our Lady of Mt Carmel* which we often used. I have not put it forward again since the updating because we have so many other choices."¹⁰⁷

An excellent example of the transition to the 2010 ICEL translation can be found in the settings used to mark the Feast of St Teresa of Avila, celebrated in October each year. In the years immediately prior to the introduction of the revised vernacular, Colin Smith's *Mass*

¹⁰⁴ Ibid.

¹⁰⁵ Sr Paula Moroney, Kew Carmel, email, August 16, 2016.

¹⁰⁶ Sr Paula Moroney, interview.

¹⁰⁷ Sr Paula Moroney, Kew Carmel, email, August 16, 2016.

Shalom was sung; in 2011, it was Richard Connolly's *Mass of Our Lady, Help of Christians*.¹⁰⁸ Connolly's setting continues to be used along with Taylor's *Mass of St Francis*:

We sing Paul Taylor's *Mass of St Francis*; that's for this week. Then last week was Richard Connolly's *Mass of Our Lady, Help of Christians*. ... Mostly, we're singing more simple ones that the people can readily join in, especially since this latest 12 months, this last revision, so that the people don't become too confused ... if I'm not able to play the organ, they still get a bit mixed up, still falter a bit, so we've stayed with the two main ones at the moment.¹⁰⁹

Despite their obvious commitment to engaging with these contemporary settings, the nuns clearly have no issue with their being used alongside those from the Gregorian tradition. Thus, during the course of this research, they chanted the *Sanctus* from *Alma Pater* and the *Agnus Dei* ('Lamb of God') from Taylor's *Mass of St Francis* within the one Mass, a ferial in Ordinary Time.¹¹⁰ This would suggest that they will indeed continue to honour and safeguard the legacy left to them by Percy Jones. Nevertheless, the release of the *Catholic Worship Book II* in early 2016 has set Sr Paula thinking about other possibilities, so it would seem: "Now we have the new *CWB II* with more choices which we are exploring."¹¹¹

As we have seen elsewhere, the community at Jamberoo Abbey has all but abandoned the use of Latin, the exceptions, so far as the Office is concerned, being the *Pater Noster* and, for Compline, a handful of Marian anthems. However, the Mass is a different matter. "That is a place where we *do* sing Latin because the Mass is known," said Sr Hildegard.¹¹² Nevertheless, the repertoire is quite limited. According to Sr Hildegard, they continue to chant only one Mass from the Gregorian tradition: "We have one Latin Mass ... anyone who comes knows the *Mass of the Angels* [*Missa de angelis*]. ... Every bishop, every priest, every lay person

¹⁰⁸ The *Kyrie*, *Gloria*, *Sanctus* and *Agnus Dei* are given in the Order of Service booklets for the Solemn Masses celebrated on Sunday, October 15, 2006 and Saturday, October 15 and Sunday, October 16, 2011.

¹⁰⁹ Sr Paula Moroney, interview.

¹¹⁰ Fieldwork recording: Week 27 in Ordinary Time, Monday, October 8, 2012.

¹¹¹ Sr Paula Moroney, Kew Carmel, email, August 16, 2016. National Liturgical Music Board, ed.

¹¹² Sr Hildegard Ryan, interview.

knows that.”¹¹³ There is, however, another setting which Sr Hildegard has introduced into the community:

I have taught one other Mass in Latin which I learnt in the 1950s as a child and it’s a grand, beautiful Mass and it’s something you can have for a big occasion ... Jules Brazil. ... It’s the *Mass of St Basil* from the 1925 *St Basil’s Hymnal*. We’ve got Magdalen, our soloist, and she has spent time as a younger person in Italy learning to sing. She does the solo parts for the *Mass of St Basil* and for any other Masses in English which require solo parts. Now, all the other Ordinaries are in English. We have a great range of Ordinaries. ... A lot of them came to us after the Council.”¹¹⁴

The *Kyrie* provides an excellent example of Brazil’s approach to liturgical composition (Ex. 9.6).¹¹⁵ While the four-part setting of the opening *Kyrie* lends itself to singing in up to four voices, it is also perfectly suited to being rendered in one part with organ accompaniment. Either way, it makes a marvellous foil to the complexities of the *Christe eleison*, clearly well suited to someone of Sr Magdalen’s ability.

¹¹³ Ibid.

¹¹⁴ Ibid.

¹¹⁵ The Basilian Fathers, ed. *St Basil’s Hymnal: An Extensive Collection of English and Latin Hymns for Church, School and Home* (Chicago: John P. Daleiden Co., 1918), 280.

TUTTI
Andante (♩ = 66)

mf Ký - ri - e e - lé - i - son, Ký - ri - e e - léi - son,

Ký - ri - e e - lé - i - son, e - lé - - i - son.

SOLO
 Chri - ste e - lé - i - son Chri - ste e - lé - i - son Chri - ste e - lé - i - son.

Ex. 9.6: *Kyrie* (excerpt) from *Mass of St Basil* (Jules Brazil)

These were brought together into what Sr Hildegard refers to as “our ‘primitive’ book that was put together in the 1970s.”¹¹⁶ Entitled “Praise the Lord!”,¹¹⁷ this ‘in house’ compilation contains 20 settings of the Ordinary, most of which use the ‘interim’ translation of 1964. These include Jan Vermulst’s *Mass for Christian Unity* (1964), Albert Lynch’s *Parish Congregational Mass in Honour of St Benedict* (ca 1964), Percy Jones’ *Congregational Mass in Honour of St Peter* (1965), Michael Mann’s *English Mass in Honour of St John Apostle* (ca 1965) and *Mass in Honour of St Ephrem* (1966), and David Jillett’s *Holy Faith Mass* (1967). The collection also includes a number of settings of the translation of the *Novus ordo Missae* of 1969. These include Percy Jones’ *Jubilee Mass for Pope Paul* (1970–71) and William Lovelock’s *Unison Mass* (1971).

¹¹⁶ Sr Hildegard Ryan, interview.

¹¹⁷ “Praise the Lord!”, Benedictine Monastery, West Pennant Hills, NSW, ca. 1973.

Within the collection, there are also three Masses designated simply as ‘Mass A’, ‘Mass B’ and ‘Mass C’. According to Sr Hildegard, ‘Mass A’ “was composed at Stanbrook Abbey. ... There is no composer’s name attached to ‘Mass C’, which leads me to think that Sr Moira [Bradshaw] composed it. It is in the style of a Gregorian Mass.”¹¹⁸ In the acknowledgements for “Praise the Lord!”, special mention is made of the ‘community liturgist’:

Our community liturgist, in the transition from Latin to English, composed many of the Masses, antiphons and hymns given here, but has requested that there be no explicit acknowledgment. We can only express our gratitude, then, for her devotion and sense of beauty.¹¹⁹

Given that Sr Moira was first organist from 1932 until shortly before her death in 1985, it can reasonably be assumed that this heartfelt acknowledgment does indeed refer to Sr Moira and that ‘Mass B’ and ‘Mass C’ are her compositions. There is yet another Mass which, according to Sr Hildegard, is certainly the work of Sr Moira: “It was written for Sr Mary Editha’s diamond jubilee—‘D’ for diamond. So we call it *Mass D*.”¹²⁰

Sr Hildegard has also composed at least one setting of the Ordinary: “I’ve written a Mass. ... I was asked to write a Mass for Mother Benedicta’s Abbatial Blessing in 1983. We still sing the *Mass of Blessing*.”¹²¹ Before setting about this task, however, she apparently did quite a lot of preparatory work: “I’d listened for a whole year to get the flavour, because I’d come from a parish situation where they were swinging guitars!”¹²²

¹¹⁸ Sr Hildegard Ryan, Jamberoo Abbey, email, August 22, 2016.

¹¹⁹ “Praise the Lord!”.

¹²⁰ Sr Hildegard Ryan, interview; the dedicatee was Sr Mary Editha Thompson (d. April 17, 1983).

¹²¹ Sr Hildegard Ryan, interview.

¹²² Ibid.

When asked about the transition to the 2010 ICEL translations and the new *Roman Missal*, Sr Hildegard does not hold back: “The new Missal ... Don’t go there!”¹²³ And have they adopted any of the six recommended Mass settings?

We haven’t because they weren’t in our repertoire and I thought we should do our own repertoire first. We sing the Mass 365 days a year. Out ‘there’, people sing it on Sundays. So, we need more [settings]. We had something like fifteen Ordinaries. I’ve adapted every single one; I’m determined that we’re not going to lose [those]. ... We do Br Colin Smith’s *Mass Hallel*. It was done for the Beatification of Mary MacKillop and it was written for that occasion so I have reworked that because that’s important for Australia. ... We have another one called *Mass of St Benedict* which came from St Vincent’s Archabbey, back at our Pennant Hills Monastery in the 1980s [from] that *Benedictine Book of Song*.¹²⁴

The Mass is, in fact, a compilation of unrelated settings of the *Kyrie* and *Sanctus* (Isaac Borocz) and *Agnus Dei* (Becket Senchur) taken from the *Benedictine Book of Song*.¹²⁵

Senchur’s *Gloria* that was originally assigned to this compilation is no longer used: “It was too hard to rework the *Gloria*,” wrote Sr Hildegard. “We still sing the *Mass of St Benedict* but only on days when the *Gloria* is not used.”¹²⁶ Set in the key of D Major and in triple metre, the *Sanctus* elicits a sense of joy and confidence in the almighty Lord enthroned on high (Ex. 9.7).¹²⁷

¹²³ Ibid.

¹²⁴ Ibid.

¹²⁵ Laurian Schumacher et al, eds., *A Benedictine Book of Song*, Congregation Edition ed. (Collegeville, Minnesota: Order of St Benedict, 1980), nos. 24, 35 and 54.

¹²⁶ Sr Hildegard Ryan, Jamberoo Abbey, email, August 22, 2016.

¹²⁷ Schumacher et al, eds., no. 35.



Ex. 9.7: *Holy, Holy, Holy (Sanctus)* (excerpt) from *Mass in D Major* (Isaac Borocz)

Percy Jones' *Jubilee Mass* has been set aside altogether: "I have been unable to re-work the *Jubilee Mass of Pope Paul*, by Dr Percy Jones, because of the 6/8 timing [in the *Gloria*]," said Sr Hildegard.¹²⁸ However, she has been able to adapt Sr Moira's *Mass D; Mass of St Thomas the Apostle* by Deva Sagayam; Becket Senchur's *Missa Laudis*, from the *Benedictine Book of Song*; and what she refers to as Mass 'M', "a modal Mass by Alan Rees, OSB."¹²⁹ And despite the community's reluctance to adopt any of the six recommended Mass settings, they have adopted the ICEL settings of the Ordinary: "We now also sing a thing called the *Chant Mass*. ... For some it is new. For those of us who are old, it is just a return to singing the Gregorian melodies which we had before the Second Vatican Council."¹³⁰

With regard to other Mass settings that have been sung at Jamberoo Abbey, Sr Veronica, in her own inimitable style, related the following:

¹²⁸ Sr Hildegard Ryan, Jamberoo Abbey, email, August 22, 2016.

¹²⁹ Ibid.

¹³⁰ Ibid.

Well, for instance, at Easter we had a bloke who's a guest—he comes here quite often to Mass—and he decided to write a Mass for us. So he wrote this Mass, and Hildegard refers to it as 'Adrian's Mass', so we sang that after Easter. During the Easter Season we sang his Mass, so we had to learn it all ... so that we could sing it and that was a bit unusual. But it was very beautiful that someone went to that trouble to write a whole Mass.¹³¹

And will it stay in their repertoire? "I think it'll stay for a little while," Sr Veronica said with a wry smile. "It's quite different!"¹³²

Notwithstanding the community's longstanding tradition of singing the Ordinary throughout the entire liturgical year, reciting it, on days other than Sundays and feasts, is now the norm. Thus, in the course of this research, the 'Lord have Mercy' (*Kyrie*), 'Holy, Holy, Holy' (*Sanctus*) and 'Lamb of God' (*Agnus Dei*) were recited at the Mass for the Memorial of Saints Cornelius and Cyprian, Martyrs.¹³³ Sr Hildegard provides a little more detail: "Mother Mary has stopped the singing of the *Sanctus* and the *Lamb of God* on ferial days and on memorias. ... This has made it very difficult to teach a new Ordinary. ... We used to sing it every day, and in that way, learn it."¹³⁴

Of the four communities under consideration in this research, it is the Benedictines at New Norcia who have, so far as their musical tradition is concerned, an especially long and proud history the beginnings of which date back to their founder, Rosendo Salvado.¹³⁵ Within this tradition, the towering figure in liturgical music is undoubtedly Stephen Moreno (1889–1953).¹³⁶ His music elicits fond memories for Fr David Barry:

¹³¹ Sr Veronica Chandler, interview.

¹³² Ibid.

¹³³ Fieldwork recording: Week 24 in Ordinary Time, Tuesday, September 16, 2014.

¹³⁴ Sr Hildegard Ryan, Jamberoo Abbey, email, August 22, 2016.

¹³⁵ For an overview, see Radic, "The Music of New Norcia: Towards a Contextual Understanding of the Use of Music at the Benedictine Abbey of New Norcia", 9-19.

¹³⁶ For a detailed analysis of Moreno's Masses, see Curtis, "The Masses of Stephen Moreno, OSB: A Preliminary Study of Sources and Chronology", 16-30.

I grew up singing the *Adoro Te* in primary school. You see, I went to school with the Black Josephites from Lochinvar, and he had installed the organ in Lochinvar, and spent time in Lochinvar, and helped the sisters with their Gregorian chant. ... He composed the *Lochinvar Hymn*. ... We can sing the *O Salutaris* and *Tantum Ergo* (the Benediction motets); his beautiful *Assumpta est Maria*, from the Assumption; the *Tota pulchra es*. They're still within the memory of some of us in the community ... with a bit of training, we can sing them.¹³⁷

According to Fr David, there was “no-one else of his stature...not by way of a composer.”¹³⁸

And would there now be a place in their liturgies for any of his numerous Mass settings?

“Well, they don’t suit the modern liturgy! Who wants to be standing up for ten minutes while they sing the *Gloria*?”¹³⁹

However, for Fr David, who went to study in Rome in 1963 just two weeks after he was ordained, there was another imposing figure in Eladio Ros (1910–1987).¹⁴⁰ “When I returned from Rome in September 1965,” wrote Fr David, “Fr Eladio had already composed a Mass setting in English, to which he added at least two others in the years immediately following.”¹⁴¹ Ros was clearly a pioneer when it came to setting the Mass in the vernacular: “I think the first English Mass sung in Western Australia was his Mass, but it was still that stage when the Bishop [would] say, ‘Wait to such and such a day’ and they sang it when Bishop Goody was still in Bunbury ... and it was sung in the Bunbury Diocese.”¹⁴² He was also quite prolific, his settings of the interim text including the *Holy Trinity Congregational Mass* (1965), *Congregational Requiem Mass* (1966), *Congregational Mass in Honour of Saint Benedict* (1966), and *Mass in Honour of Saint Joseph* (196?). This last setting, dedicated to the Benedictine Sisters of New Norcia, may well have been widely used if the number of copies housed within the music archive at New Norcia is any indication. Typical

¹³⁷ Fr David Barry, interview.

¹³⁸ Ibid.

¹³⁹ Ibid.

¹⁴⁰ For an overview of Eladio Ros and his contribution to the music of New Norcia, see Harvey, 34-45; Noone, 46-47.

¹⁴¹ Fr David Barry, written statement to the author, March 9, 2013.

¹⁴² Fr David Barry, interview.

of the style, the *Kyrie* is mostly syllabic and moving by step much of the time, making it eminently suitable for congregational singing (Ex. 9.8).¹⁴³

- Kyrie - E. Ros, O.S.B.

Moderato

All. Lord, have mer-cy. Lord, have mer-cy. Lord, have mer - cy.

C. Christ, have mer - cy. Christ, have mer - cy. Christ, have mer - cy.

All. Lord, have mer-cy. Lord, have mer- cy. Lord, have mer - cy.

Ex. 9.8: *Lord, have mercy* (Kyrie) from *Mass in Honour of Saint Joseph* (Eladio Ros)

With the introduction of the *Novus ordo Missae* of 1969, Eladio Ros was still productive, with *Mass Triumphal* (1971) for four part choir, *Mass Triumphal for Congregational Singing* (1971), and *Festive Mass* (1982) being among his final contributions to the genre.

During this transitional period, liturgical experimentation and innovation at New Norcia was also evident in far more contemporary idioms, driven largely through St Gertrude's and St Benedict's colleges.¹⁴⁴ The *Living Worship Hymnal*¹⁴⁵ was a key resource for some, but not all, Sunday Masses: "That was used by the schools," said Fr David. "You'd come across a range of hymns in that, including things like *Come Down, Lord* ... the Medical Missionary Sisters."¹⁴⁶ Although there is no direct evidence of this style finding its way into the Ordinary, it is highly likely that it did. When pressed for more detail, Fr David was somewhat guarded:

¹⁴³ Setting reproduced with from permission New Norcia Music Archives; courtesy of Dom Robert Nixon.

¹⁴⁴ St Benedict's College was originally known as St Ildephonus' College. It was run by the Marist Brothers until 1964 when it was taken over by the Benedictines and came to be known as St Benedict's College. In 1974, it amalgamated with the Gertrude's to form Salvado College which, in turn, became New Norcia Catholic College. It ceased operation as a college in 1991.

¹⁴⁵ Archdiocese of Brisbane (Qld) and Liturgical Commission, eds., *Living Worship Hymnal* (Brisbane: Liturgical Commission, 1973).

¹⁴⁶ Fr David Barry, interview.

“There was a musical family here at the school who had guitars, drums and ‘other things’.”¹⁴⁷

And how did the monks respond? “Some might have enjoyed it; some tolerated it!”¹⁴⁸

Returning to the more mainstream settings, Fr David made special mention of Marty Haugen’s *Mass of Creation* (1984; rev. 2010) and a *Credo* by Albert Lynch: “We introduced his *Credo*...several years ago, and we were singing it until the change of translation. ... We were probably the only church in the Archdiocese where it was regularly sung.”¹⁴⁹ Within the archives, there are multiple copies of several other settings. These include Joan McCrimmon’s *Mass for all Saints* (1975), Philip Lane’s *The Saint Gregory Mass* (1978), *Mass Corpus Christi (Adore te devote)* (1992; rev2011) by Richard Proulx, and Owen Alstott’s *Mass Hosanna* (1998). The large number of copies would suggest that they were used by the wider New Norcia community at Sunday Masses: “We used to sing all those earlier Mass settings,” recalls Fr John, “but only on a Sunday.”¹⁵⁰ There were others, too, but from a less likely source. Fr John explains: “We used to use Tarrawarra’s four or five English plainchant Masses that they had around for ‘a hundred years’ and so we’d use those for weekday Masses for a long time but we can’t use them now because of the new translation.”¹⁵¹ These were the work of Stephen List. The *Sanctus* from ‘Mass 5’, given in both Gregorian and modern notation, is typical of the style (Ex. 9.9).¹⁵² Cast in the Dorian mode with the compass of a fourth, it moves either by step or in thirds and is almost entirely syllabic. It is noteworthy that, transposition aside, this setting has much in common with the *Sanctus* from *Missa Deus genitor alme* (see Ex. 9.3).¹⁵³ Given their frequent use at New Norcia and, by extension, the high regard in which they must have been held, it is indeed

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

¹⁵⁰ Abbot John Herbert, interview.

¹⁵¹ Ibid.

¹⁵² Setting reproduced with permission from New Norcia Music Archives; courtesy of Dom Robert Nixon.

¹⁵³ This was brought to my attention by one of my examiners.

surprising that there was no mention by the monks at Tarrawarra of them ever having been used within their own community.

Cantor All

H o - ly, * Ho - ly, Ho - ly Lord,
 God of power and might. Hea-ven and
 earth are full of your glo - ry. Ho- san- na
 in the high- est. Bles- sed is he who
 comes in the name of the Lord.
 Ho- san- na in the high- est.

Ex. 9.9: *Holy, Holy, Holy (Sanctus)* from 'Mass 5' (Stephen List)

The monks at New Norcia have made the transition to the 2010 ICEL texts with relative ease. Moreover, they have also adopted a handful of the ICEL chant settings which they use from time to time on both Sundays and ferias. For various Sundays outside of Advent and Lent, they initially adopted Bernard Kirkpatrick's *Mass of Christ the Redeemer*: "We've done it quite a lot over the last eighteen months, I suppose, when we began using it," Fr David explained.¹⁵⁴ Since the time of that interview, however, this setting has been set aside in favour of Richard Connolly's *Mass of Our Lady, Help of Christians*.¹⁵⁵ According to Dom Robert Nixon, Taylor's *Mass of St Francis*, which was adopted shortly after the Kirkpatrick, continues to be used, "especially for more low-key Sundays, or when the cantor is less

¹⁵⁴ Fr David Barry, interview.

¹⁵⁵ Dom Robert Nixon, New Norcia Abbey, email, September 5, 2016.

skilled.”¹⁵⁶ When observed during the course of this research, the *Kyrie* from this setting was replaced by Form C of the Penitential Act, with both the tropes and acclamations being recited.¹⁵⁷ The monks frequently extend this practice to other musical settings of the Penitential Act as was the case during this research when, in the Lenten season, Christopher Willcock’s *Penitential Litany* was used in what was otherwise an ICEL-oriented chanting of the Ordinary.¹⁵⁸

Despite their use of these vernacular settings, for many of the monks it is clear that the original plainchant settings are much preferred and that, for Fr Bernard, the notion of chanting them to an English text does not sit well with him:

Where it’s Latin, our attitude here is that Gregorian music is Latin music; you can’t successfully use English words; not everybody agrees, but I certainly would say that. It’s a Latin music, we ought to keep the Latin words. [It’s] not a difficult thing to do when you’ve only got the Ordinary of the Mass; people will know what it means and there’s no problem. So we like to sing the Latin.¹⁵⁹

Accordingly, Latin settings continue to be chanted on some Sundays and on most ferias.¹⁶⁰

From the Gregorian tradition, the settings most often used are Masses XV (*Dominator Deus*) and XVI; for Lent it is Mass XVIII (*Deus genitor alme*).¹⁶¹ For Advent they have, in recent times, used a *Kyrie* by Rosendo Salvado and a setting which they refer to as *Veni, Emmanuel*.¹⁶² According to Dom Robert, this setting, which uses both Latin and English, was “pieced together by various monks and liturgy co-ordinators (both living and deceased),

¹⁵⁶ Ibid. This practice is in keeping with GIRM2012, art. 52; GIRM1975, art. 30; IGMR1969, art. 30. For historical context, see Jeffery, 25-26.

¹⁵⁷ Fieldwork recording: 32nd Sunday in Ordinary Time, November 9, 2014.

¹⁵⁸ Fieldwork recording: Fourth Sunday in Lent, March 10, 2013.

¹⁵⁹ Fr David Rooney, interview.

¹⁶⁰ Dom Robert Nixon, New Norcia Abbey, email, September 5, 2016. According to Dom Robert, on Sundays, Latin is used about 40% of the time and English about 60% of the time; on ferias, Latin is used about 70% of the time and English about 30% of the time.

¹⁶¹ Fieldwork recording: Third Week in Lent, Saturday, March 9, 2013 and email, Dom Robert Nixon, New Norcia Abbey, September 5, 2016.

¹⁶² Dom Robert Nixon, New Norcia Abbey, email, September 9, 2016.

although it has no particular claim to great originality.”¹⁶³ However, from time to time, other settings are also used: “Another one that we do use—it’s a Latin setting. We call it *Mass in Re* [composed by] Fr Bevenot from Ampleforth,” Fr David explained. “There’s a cantor, congregation, and sometimes they come together. So we use that not infrequently.”¹⁶⁴ In more recent times, however, its use would appear to be somewhat less frequent: “We used to use this for weekday solemnities,” explains Dom Robert, “but now use it on some Sundays.”¹⁶⁵ There is, however, a final twist. Within the archive, the monks have an English adaptation of Mass IX (*Cum iubilo*) from Stanbrook Abbey dated 2011. It has not been adopted and, given the monks’ obvious determination to preserve the Gregorian tradition, it is unlikely that it will be!

9.9 Conclusions

From this discussion, a number of observations can be made and conclusions drawn. Firstly, the Conventual Mass continues to be the single most important element in the monastic Horarium. With the unification of the communities, it has become a celebration in which the whole community participates. This has been underscored by the setting aside of the *Missa privata*, with those ordained to the priesthood now participating as concelebrants in the Conventual Mass. The introduction of the vernacular, with its various iterations, presented significant challenges for all Roman Catholics; those in monastic communities were not immune. As we have seen, however, all four communities have made the transition from Latin through to the 2010 ICEL translations, some more easily than others. While the monks at Tarrawarra have all but abandoned the use of Latin within the Mass, the communities at New Norcia Abbey, Jamberoo Abbey and Kew Carmel continue to safeguard this heritage and, within that, the Gregorian plainchant tradition. In this respect, it is at New Norcia where, on most ferias and on some Sundays, plainchant settings are most frequently chanted but,

¹⁶³ Ibid.

¹⁶⁴ Fr David Barry, interview.

¹⁶⁵ Dom Robert Nixon, New Norcia Abbey, email, September 5, 2016.

from time to time, more recently composed Latin settings are also used, as is the case at Jamberoo Abbey. Three of the four communities have adopted the 2010 ICEL chants for the Ordinary; Kew Carmel may well do so in the near future. All four communities have adopted at least one ‘contemporary’ setting of the 2010 ICEL texts. While the nuns at Jamberoo have retained many of the earlier settings of the vernacular, with Sr Hildegard having adapted these to accommodate the revised texts, New Norcia and Kew Carmel have each adopted two of the six Mass settings recommended by the Australian Catholic Bishops’ Conference. The monks at Tarrawarra continue to draw upon their monastic tradition, albeit in a more contemporary guise, with the settings of Chrysogonus Waddell, having been adapted to the 2010 ICEL texts, being most often used.

More broadly, it is clear that, as a collective, these communities have indeed confronted the challenges and embraced the opportunities that have arisen through the reforms of Vatican II with regard to singing the Ordinary. In so doing, they have each developed a liturgical voice which, while distinctive and organic, is nevertheless immediately recognisable as part of the universal celebration of the Eucharist. But there is one final and important observation to be made. On July 7, 2007, Benedict XVI issued *Summorum Pontificum* by which it would be permitted “to celebrate the Sacrifice of the Mass following the typical edition of the Roman Missal [*Missale Romanum*], which was promulgated by Blessed John XXIII in 1962 and never abrogated, as an extraordinary form of the Church’s Liturgy.”¹⁶⁶ There was, moreover, provision for monastic communities to celebrate the Conventual Mass in accordance with this extraordinary form “frequently, habitually or permanently.”¹⁶⁷ In effect, this enabled a comprehensive return to the Mass of the Tridentine tradition. However, with their demonstrable commitment to the reforms of Vatican II and specifically to the Mass of Paul

¹⁶⁶ SP, art. 1.

¹⁶⁷ Ibid., art. 3.

VI, it seems, at this point in time, highly improbable that any of our communities would wish to pursue such a return. On the contrary, it seems far more likely that they will continue to adopt and adapt to further changes as and when they present.

Conclusions

The Second Vatican Council heralded a period of immense change for Roman Catholics throughout the world; those in monastic communities were not immune. With the promulgation in 1963 of *Sacrosanctum Concilium* came the opportunity for liturgical reform, but it also brought significant challenges. This research has explored the complex processes underpinning liturgical reform within the context of four Australian monastic communities. It has revealed a vibrant, intricate tapestry, woven through both collective endeavour and individual creativity. It depicts in considerable detail the evolution of their liturgical music practices over the period from 1960, two years before the opening session of the Council, to 2015, marking the fiftieth anniversary of the closing session.

The ethnographic methodology synthesised three interrelated orientations, namely liturgy, ethnomusicology and ritual. It entailed the collection, analysis, validation and interpretation of data obtained from interviews, observations of and participation in the participants' respective liturgies, archival sources, and correspondence with the participants and others at arm's length from the research setting. While each provided rich data upon which to base the research findings, the importance of the interviews and engagement with each community in the liturgical setting is indisputable. These provided hitherto undocumented insights into the process of liturgical reform and the impact of that reform not only on the monasteries as collectives but also on many of the individuals within those communities. Before considering in detail the implications of the reform for these communities, it is appropriate to revisit more broadly some of the key issues and recurring themes that emerged over the course of this research.

One of the many challenges which were foreshadowed in SC was that of how best to resolve the inherent tension between the implementation of liturgical reform and the preservation of sound, long-standing traditions of the Roman Church. This would require, for example, that any new forms within the liturgy should emerge organically from pre-existing forms (SC art. 23). For the participating communities, as this research has amply demonstrated, the transition from Latin to the vernacular, and therefore the necessity to develop or source sympathetic musical settings, and the preservation of the treasury of sacred music, especially Gregorian chant, was a significant manifestation of this challenge. With the seemingly incongruent, and for some controversial, philosophies of *Comme le prévoit* of 1969 and *Liturgiam authenticam* of 2001, came yet another challenge, that of accommodating the revised ICEL translations of 2010 of the *Missale Romanum* either to Gregorian-inspired models or to contemporary settings which had, even in just a few decades, settled into the repertoires of the participating communities. Challenges such as these, if not always immediately embraced, were met with consummate skill and unwavering commitment.

In realising liturgical reform, ‘adaptation’ emerged as a guiding principle for these communities. Adaptation, in its many guises, was permitted, even encouraged, not only in SC (art. 34, 37-40, 54 & 90) but also, for example, in the *General Instruction of the Liturgy of the Hours* (1974) (art. 178), the last of these allowing for the use of the vernacular to adapt to and accommodate the needs of local communities. As we have seen, adaptation such as this had been formalised for the Cistercians in the *Institutio Generalis Liturgiae Horarum pro Monasteriis Ordinis Cisterciensis Strictioris Observantiae* (1974) and, for the Benedictines, in the *Thesaurus Liturgiae Horarum Monasticae* (1977). It was also a recurring theme in many of the interviews.

Yet another recurring theme was that of 'community'. Not only has it featured extensively in documenting these findings; it was also unquestionably the most frequently used term throughout the interviews and in correspondence. It was repeatedly used, for example, by Fr David Tomlins, Sr Elizabeth Funder, Br Bernard Redden and Sr Hildegard Ryan as they described the process of transitioning from Latin to the vernacular. In that same context, Fr David Barry described the importance of pointing the Psalter so that the whole community might more readily render it as one. There were, too, frequent references to community meetings and even the community room. But there were other strong indications that collaborative decision-making was indeed the norm. There were, for example, liturgy groups which worked collaboratively to achieve reform; the nuns at Jamberoo Abbey *voted* to join the Benedictine Confederation; and that same community had *confidence* in Sr Moira as she set about the task of compiling their new liturgical resources. Moreover, it is clear that the communities welcomed contributions to their liturgies from further afield, as for example, the numerous settings of Fr Chrysogonus Waddell chanted at Tarrawarra; the Stanbrook Abbey psalm tones being adopted at Jamberoo and New Norcia abbeys; and Fr Stephen List's canticle settings being welcomed at New Norcia. However, the most compelling examples of collective goodwill were the overwhelming joy, as recounted by Fr David Tomlins, when the monks at Tarrawarra were able to come together to celebrate the Conventual Mass as an entire community and the transformative effect that chanting the Psalter antiphonally, and thus as a community, had had on Sr Veronica.

With liturgical reform came the possibility of a somewhat more flexible approach to not only how the Work of God might be done but also when it might be done. As we have seen, the communities have each adopted a distinctive Horarium which, while suited to their own practical and immediate needs, enables them to attend to the Work of God much as St

Benedict had advocated more than fifteen hundred years earlier. With this came the possibility of rendering the Psalter in a way that better accorded with their respective Horaria. Furthermore, they have each adopted their own schemata for rendering both the Psalms and the canticles. As has been shown, however, there continues to be a degree of fluidity at Jamberoo Abbey with regard to their Horarium and thus their schemata. With the exception of Kew Carmel, where the psalms for Vespers II are chanted in Latin, all four communities render the Psalter in the vernacular, utilising translations based on the Grail. Such is the industry of the Cistercians at Tarrawarra and the Benedictines at New Norcia, however, that they have each produced their own 'in house' Psalters. From a musical perspective, it is evident that many of the psalm tones have come from external sources as, for example, those of Dom Gregory Murray, Fr Chrysogonus Waddell and those from Stanbrook Abbey. There are, too, important contributions from Sr Hildegard Ryan, Sr Paula Moroney and Fr Stephen List. They are simple in form, eminently singable, and are, to a very large extent, derived from the Gregorian tradition.

This research has shown that the canticles, in all their diversity, continue to play an integral role in communal worship. Those texts of long-standing tradition, such as the *Benedictus*, the *Magnificat*, and the canticle from Daniel, continue to occupy a special place within the Office; but there are those which have been introduced as a direct result of the reforms of Vatican II. The musical structures, range from simple, two-cell models, to double chants, to forms of considerable complexity composed specifically for particular canticles. The manner of rendering the canticles that were heard over the course of this research was equally varied. Many were chanted in unison and unaccompanied; some were sung in unison to a skeletal organ accompaniment; and others were notated and sung in several voices. Finally, it is clear

that the Latin tradition continues to be honoured at both Kew Carmel and New Norcia where the nuns and monks turn to the Gregorian tradition to chant the *Magnificat* at Vespers.

It is evident, too, that the antiphons continue to provide a time honoured pathway to a deeper, more profound engagement with both the psalms and the canticles. The texts, as we have seen, are mostly taken either verbatim or are paraphrased from the psalm or canticle to which they pertain. On occasion, however, they are of ecclesiastical composition, often reflecting the sentiment of the particular feast or solemnity, rather than the spirit of the psalm or canticle. For the most part, they align with those prescribed in the *Liturgy of the Hours* or the *Thesaurus* although there is not infrequently a somewhat variable approach at play when it comes to their selection, particularly at Jamberoo Abbey. Musically, the styles range from the simplest of two-cell tones to settings of considerable complexity, the latter often exhibiting word painting comparable in intent and execution to their much earlier Gregorian counterparts. In this respect, the monks at New Norcia defer entirely to the Gregorian tradition when chanting their antiphons. The other communities draw upon expertise from within their respective orders as well as from within their own communities.

In surviving the reforms of Vatican II, the responsory continues to play a significant role in the Offices of each of the participating communities. This research has shown that for the Cistercians at Tarrawarra, its use is confined to Vigils; for the other communities it finds a place in each of the Hours, other than for the Little Hours. There are some differences between the communities with regard to the readings and responsories for Vigils.

Nevertheless, at Kew Carmel and New Norcia Abbey there is considerably closer alignment with regard to the *capitula* and the short responsories. At Jamberoo Abbey, however, there is a marked departure from the prescribed texts, other than for Compline, in both the readings

and responsories, whether in the short or longer forms. Chanting of the responsories for Vigils is not the usual practice for any of the communities. The musical settings for the short responsories, however, reveal considerable depth, variation and, in some cases, sophistication. The Gregorian tradition continues to enjoy pride of place in Vespers at New Norcia; at Jamberoo, its presence is also very much in evidence through a sympathetic reincarnation of a short responsory which is found in both the Roman and Benedictine traditions.

Liturgical reform has also had implications for the participating communities with regard to the versicle. Despite the variations on and deviations from their respective *rituali* with regard to content, sequencing and translation, there is significant commonality from one community to the next which is evidenced, for example, in their respective introductory and concluding versicle sets. There are, however, several marked points of difference. In this respect, the monks at New Norcia Abbey, having adopted the versicle as a ‘response’ to the readings in the Little Hours, have set themselves apart from the other communities while the retention at Jamberoo Abbey of the versicle, ‘Guard us, O Lord’ is a marked departure from the new ‘norm’. The retention of Latin at Kew Carmel and New Norcia for particular Vespers honours the monastic traditions. And while the musical settings within these Hours are clearly integral to their respective pre-Vatican II traditions, they also provide a basis for many of the chants now being rendered within the Offices of all four communities, particularly at New Norcia. The provenance of a handful of the settings is unknown. What is clear, however, is that within the confines of this research, the most noteworthy contemporary contributions to this form have come from Sr Paula Moroney, Fr Stephen List and the Benedictine nuns from Stanbrook Abbey.

In considering the hymnody, both context and process were clearly significant factors. With respect to the first, this research has shown that the time-honoured tradition of assigning hymns reflective of the character of the Hour, Season or solemnity continues to be observed. Thus, for example, in the hymns for Vespers in all four communities, references to fading light and day's end abound. At New Norcia, the sombre, introspective hymns for Lent, embedded in the monastic tradition, are very much in keeping with the penitential character of the Season while those chosen for the Solemnity of the Immaculate Heart of Mary at Jamberoo Abbey provide exquisite depictions of the Virgin Mary not only as the brightest star in heaven and on the sea but also as a gentle, loving mother who could be relied upon for her intercession in times of trial. With regard to process, several discrete approaches to resolving the challenge of synthesising text–Latin or the vernacular– and melody were encountered. These include the retention of both Latin text and plainchant melody; the translation of the Latin text to the vernacular with the retention of the plainchant melody; newly composed texts being set to plainchant melodies; freely translated pre-Vatican II texts with newly composed melodies; hymns, both text and melody, from the modern hymnody canon; newly composed texts with melodies from the modern hymnody canon; and entirely new contributions to the repertoire. There are some points of difference from one community to the next with regard to the *Te Deum*, the *Te Decet* and the Lord's Prayer where, for example, at New Norcia a more 'contemporary' translation for the Lord's Prayer is chanted at Lauds and Vespers. Finally, it has been shown that the Marian antiphon continues to play an indispensable role in perpetuating the monastic tradition of commemorating the Virgin Mary. This is particularly so for the monks at Tarrawarra Abbey. Taken as a whole, these examples provide clear evidence that the plainchant tradition continues to be revered by each of the participating communities and that its voice, whether through the texts or the melodic formulae or a combination of both, continues to be heard in much of their hymnody.

As is evidenced by this research, it seems highly improbable that any of our participating communities would wish to return to the Mass of the Tridentine tradition as permitted under Benedict XVI's *Summorum Pontificum*. Rather, it is clear that they have all embraced the opportunity to chant the Ordinary of the Mass in the vernacular and in so doing have made the transition—some more easily than others—from Latin through to the 2010 ICEL translations. While the monks at Tarrawarra have largely eschewed Latin within the Mass, the communities at New Norcia Abbey, Jamberoo Abbey and Kew Carmel continue to draw upon the Gregorian plainchant tradition. In this respect, it is at New Norcia where plainchant settings are most frequently chanted. From time to time, however, this community also utilises more recently composed Latin settings, as is also the case at Jamberoo Abbey. Three of the four communities have adopted the 2010 ICEL chants for the Ordinary; Kew Carmel may well do so in the near future. All four communities have adopted at least one ‘contemporary’ setting of the 2010 ICEL texts. While the nuns at Jamberoo have retained many of the earlier settings of the vernacular, with Sr Hildegard having adapted these to accommodate the revised texts, New Norcia and Kew Carmel have each adopted two of the six Mass settings recommended by the Australian Catholic Bishops’ Conference. Although in more contemporary guise, the monks at Tarrawarra perpetuate their monastic tradition, with the settings of Chrysogonus Waddell, having been adapted to the 2010 ICEL texts, being most often sung. Although, for the most part, the choice of one particular setting over another does not appear to be based upon specific criteria, it is clear that there are occasions for which specific settings are chosen as for example at Jamberoo Abbey, for Sr Mary Editha’s diamond jubilee and Mother Benedicta’s abbatial blessing, and, at Kew Carmel, for the centenary of St Thérèse of Lisieux.

In meeting the challenges of liturgical reform, it is clear that these communities have each developed a liturgical voice which, while distinctive and organic, is nevertheless immediately recognisable as part of the universal celebration of the Eucharist within the Roman Church. And although this celebration has for centuries relied upon less than a couple of dozen settings from the Gregorian tradition, one can't help but wonder how many, if any, of the plethora of new settings spawned by the reform will survive the test of time.

There can be no doubt that what has been unveiled over the course of this research has provided compelling evidence to confirm that the communities at Kew Carmel and Jamberoo, Tarrawarra and New Norcia abbeys have indeed embraced the opportunity to pursue liturgical reform and, in so doing, have succeeded admirably. At the macro level, the liturgies are universally and immediately recognisable, with all communities attending to the Work of God according to the dictates of their respective orders and the Church at large. At the medial level, it is clear that, through collective aspiration, respectful collaboration, and unwavering endeavour, many of the liturgical elements have been adapted and moulded to accommodate the needs and aspirations of each community thus facilitating full, conscious and active participation. Finally, at the micro level, it is abundantly clear that without the gifts, abilities and dedication of so many monks and nuns within their midst, the liturgies of these communities would be very much the poorer. This is especially evident with regard to their respective musical practices. Together they have indeed succeeded in forging a new monastic musical voice in post-Vatican II Australia.

Appendix A: Glossary of Terms

Ad orientem: Liturgical orientation whereby the celebrant faces the East (i.e. with back to the people)

Antiphonal Chant: Two groups alternating between verses of a psalm or canticle, each group singing in unison

Antiphonale: Liturgical book containing the chants for the Diurnal Hours of the Divine Office

Apostolic Constitution (*constitutio apostolica*): Highest level of papal decree concerning a matter or matters of the highest significance

Apostolic Letter (*apostolica epistola*): Formal papal teaching document intended to provide guidance on matters of doctrine or other significant issue

Capitulum, pl. Capitula: Short chapter or reading from sacred Scripture

Choir monk, choir nun: Pre-Vatican II–In this dissertation designates male or female members of monastic communities who had taken solemn vows and whose primary function was to devote themselves to prayer and study (cf. Lay brother, sister)

Common, In Common: The practice of celebrating the liturgy as a community; community worship

Compline: Minor canonical Hour–Final Office of the day; observed before retiring

Concelebrated Mass: Mass celebrated by two or more priests one of whom is the principal celebrant

Consilium ad Exsequendam Constitutionem de Sacra Liturgia (Consilium): The Council for implementing the Constitution on the Sacred Liturgy (*Sacrosanctum Concilium*)

Consultor: An expert in a particular field (e.g. music, liturgy) appointed to assist the members of the Consilium in implementing the Constitution on the Sacred Liturgy

Conventual Mass: See *Missa conventualis*

Cursus: The daily or weekly course or cycle for rendering the Psalter

Declaration (*declamatio*): Statement generally pertaining to the modification, interpretation or clarification of an existing law e.g. *Institutione Generalis Missalis Romani*, clarifying the *Institutione Generalis Missalis Romani*

Decree (*decretum*): Statement pertaining to Church law, precepts or judicial decisions on a specific matter given by the pope, head of an office of the Curia, or Episcopal conference

Dialogue Mass: See *Missa dialogata*

Divisi: Pertaining to the Psalter. The practice of dividing longer psalms into sections

Diurnal Offices: The Canonical Hours or Offices observed during the day (i.e. all Offices other than Vigils)

Doxology: Unless otherwise indicated, refers to the declaration of faith, *Gloria Patri ... sicut erat in principio*

Doxology, Partial: As for the Doxology but omitting *sicut erat in principio*

Editio typica, Editiones typicae pl. (Typical edition): Official edition or source of a text

Encyclical (*encyclica epistola*): Formal papal letter to a particular sector or sectors of the Church or, not infrequently, to the entire Catholic Church concerning a matter of doctrine or other significant issue

Horarium, Horaria pl.: Daily sequence for rendering the Hours of the Divine Office

Hebdomadary, Hebdomadarian: Monk or nun assigned for one week to preside over the liturgy, especially the Divine Office; often combined with role of cantor or chantress

Hour (canonical): Denotes a particular time of the liturgical day for observing the Divine Office e.g. None at 3.00 pm.

Indult: Permission granted by the competent Church authority for an exemption from a particular Church law

Instruction (*instructio*): Statement pertaining to a document or a part thereof that has legislative force, such as an apostolic constitution, in which detailed advice is given with regard to the application of particular precepts e.g. *Musicam sacram* and its application to *Sacrosanctum Concilium*

Instruction (*institutio*): Instituted arrangement, regular method, rule, or instruction providing detailed advice often with regard to rubrics e.g. *Institutio Generalis de Liturgia Horarum*

Invitatory: Call to prayer at commencement of the first Hour of the day i.e. Vigils (Office of Readings) or Lauds; consists of opening versicle followed by an antiphon and Invitatory Psalm

Lay brother, sister: Pre-Vatican II—In this dissertation designates male or female members of monastic communities who had taken vows but who were not bound to the Divine Office in Choir (cf. Choir monks, nuns)

Lauds: One of three major canonical Hours—Originally observed at dawn; now observed in early morning

Matins: See Vigils

Missa cantata (Sung Mass): Pre-Vatican II–High Mass without deacon and subdeacon in which the celebrant and the choir and/or congregation sang the principal parts

Missa conventualis (Conventual Mass): Originally a Solemn Mass (*Missa solemnis*) celebrated for a community of monks and nuns in Choir. The celebrant was assisted by a deacon, subdeacon and a subminister. With the reforms of Vatican II and the unification of communities, the distinction between Choir monks and nuns and lay brothers and sisters, the Conventual Mass is now a communal celebration of the Eucharist.

Missa dialogata (Dialogue Mass): Mass in which the congregation joined with the servers in reciting the responses. The congregation was also permitted to recite those parts of the Ordinary that were sung by all at a *Missa cantata*.

Missa in cantu (Sung Mass): **1.** Pre-Vatican II–Mass in which the celebrant sang those parts of the Mass which were required to be sung according to the prescribed rubrics; **2.** Current usage–Preferred form of the Mass in which the celebrant and the choir and/or congregation sing the principal parts according to one of three prescribed degrees (see MS art's 27-36)

Missa lecta (Low Mass): Pre- Vatican II–Simplest form of the Mass in which the celebrant was assisted by an altar server with all parts being read or recited

Missa privata (Private Mass): Pre-Vatican II–Mass celebrated without music, incense or a congregation

Missa solemnis (Solemn or High Mass): Pre-Vatican II–Mass in which the principal parts were sung by the celebrant, deacon, choir and, on occasion, congregation

Motu Proprio: Manner or spirit in which a papal document is promulgated; a papal initiative or motion

Nocturn: Monastic Office of Vigils–Set of psalms or canticle(s), each under its own antiphon or one overarching antiphon, followed by a versicle and response, a reading and a responsory

None: Minor canonical Hour–Observed mid-afternoon

Ordinary: **1.** One who has the authority to execute ecclesial law e.g. diocesan bishop or abbot; **2.** The *Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei* of the Roman Mass

Prime: Pre-Vatican II–Office observed in early morning between Lauds and Terce

Private Mass: See *Missa privata*

Promulgation (*promulgatio*): Process whereby the lawmaker communicates the law to those to whom that law applies

Psalmody: **1.** Set of psalms, each under its own antiphon; **2.** Set of psalms and a canticle, each under its own antiphon; **3.** Chanting the Psalter

Psalterium: Psalter

Recognitio: Confirmation of approval by the relevant office of the Curia of documents submitted to that Office by, for example, an Episcopal conference

Recto tono: Chanting on one tone; monotone

Response: Short verse or text in answer to a versicle

Response, Partial: Part of a response rendered from the asterisk

Responsorium brevium, Responsorium breve; Responsoria brevia pl. (Short Responsory): Generally consists of either a response, versicle, partial response, partial doxology and response or a response, versicle and partial response e.g. R. Heal me, O Lord, *and I will be healed; save me and I will be saved; you are the one I praise. V. I have not come to call the righteous, but sinners. R. and I will be healed; save me and I will be saved; you are the one I praise.

Responsorial Chant: Alternating between soloist or schola and the choir or community when singing verses of a psalm

Responsorium prolixum, Responsoria prolixa pl. (Great Responsory): As for the *Responsorium brevium* but more expansive texts and more complex musical setting

Sanctorale: Proper of the Saints

Schema, schemata pl.: In this dissertation, the way in which the psalms and canticles are distributed within the Divine Office over a specific period of time e.g. 14 days

Scriptura occurrens (Occurring Scripture): The readings from Scripture arranged in a particular order to coincide with the Propers of the Seasons

Sext: Minor canonical Hour—Observed at midday

Terce: Minor canonical Hour—Observed mid-morning

Versicle: **1.** Short verse or text; **2.** Collective term designating the combination of a short verse followed by a response e.g. V. O Lord, Open my lips. R. And my mouth shall declare your praise.

Versus populum: Liturgical orientation whereby the celebrant faces the West (i.e. facing the people)

Vespers: One of three major canonical Hours—Evening Prayer

Vigils: One of three major canonical Hours—In this dissertation, and as currently used in most monastic communities, designates the night Office (formerly Matins); can be observed anticipatorily or in the early hours of the day, generally prior to Lauds; post-Vatican II—Also referred to as the Office of Readings which can be observed at any time of the day

Appendix B: The Participating Communities

Carmelite Monastery, Kew¹

Religious Order:	Order of Discalced Carmelites
Year of Foundation:	1922
Established at Present Site:	1929
Location:	Kew, Victoria
Prioress:	Mother Ellen Marie Quinn, OCDM
Community Members:	20
Organ Builder:	George Stephens (1978-79)
Web Site:	http://www.carmelitemonasterymelbourne.com.au/

Participants	Perpetual Profession
Sr Paula Moroney, OCDM	1965
Sr Isabella Princi, OCDM	1995

Historical Background

The history of the Carmelite Monastery, Kew can be traced to a small group of nuns from the Carmel of Angeloume, France who arrived in Sydney on July 30, 1885. They were accommodated initially at Villa Maria, Hunters Hill prior to establishing their first community at 'The Warren', Marrickville. This proved to be an unsatisfactory arrangement; the nuns were forced to move out in 1900 and were summoned to return to France. Refusing to do so, the episode served only to strengthen their resolve and ultimately led to their establishing a Carmel at Dulwich Hill in 1902. It was from there that in 1922 they came to Melbourne at the invitation of Archbishop Daniel Mannix. Their first home was in Mason Street, Hawthorn. The foundation stone to the present building was laid in 1927 and by 1929 they were installed in the bare monastery. This was built on the model of the European Carmels with cloisters and a choir space for the nuns.

¹ This overview is based on fieldwork, email correspondence from Sr Paula Moroney (January 27, 2013), and information sourced from Carmelite Monastery Kew, "A Recital: Concert Programme", 1987; "The Carmelite Monastery Melbourne", <http://www.carmelitemonasterymelbourne.com.au/> (accessed 21/01/2017).

The dedication of the Church, which was erected as the Australian National Shrine to St Thérèse of Lisieux, took place on November 12, 1931. Ten days later, Archbishop Mannix celebrated the first High Mass. The striking Stations of the Cross, encompassed by the Celtic design in gold leaf, the glass mosaic panels behind the altar, and the altarpiece of the Annunciation were imported from Italy. Since settling at Kew, the nuns have established foundations in Adelaide, South Australia (1935); Wagga Wagga, New South Wales (1966), Canberra, Australian Capital Territory (1974), and a Desert Carmel at Mount Martha, Victoria (1967). They have also established a foundation at Tavarnelle, near Florence, Tuscany (1982).

In the late 1960s, drawing on the scientific expertise and entrepreneurial acumen of particular nuns within their community, they began to develop, manufacture and market their now highly regarded *Monastique* range of cosmetics. They are also known for their calligraphy and illumination, examples of which can be seen in the numerous greeting cards they produce and sell. Although still very much an enclosed community, the sisters welcome visitors throughout the year not only to their daily liturgies but also to events such as the celebration in October each year to mark the feast of Saint Teresa of Avila. The monastery is also made available for retreats, reflection days, concerts, and inter-denominational services.

Jamberoo Abbey²

Religious Order:	Order of Saint Benedict
Year of Foundation:	1849
Established at Present Site:	1988
Location:	Jamberoo, New South Wales
Abess:	Mother Mary Barnes, OSB
Community Members:	25
Organ Builder:	Brown & Arkley, Sydney (ca. 1987)
Web Site:	http://www.jamberooabbey.org.au/

Participants	First Profession	Solemn Profession
Sr Hildegard Ryan, OSB	1970	1985
Sr Veronica Chandler, OSB	1996	1999

Historical Background

At the invitation of the first Catholic Archbishop of Sydney, Dr John Bede Polding, OSB (1794–1877), from Downside Abbey, England, the Benedictine nuns established their first convent at Rydlamere, Parramatta in 1849. They were led by Mothers Scholastica (Jane) Gregory from Princethorpe Priory and Magdalen (Constance) le Clerc from Stanbrook Abbey. The property was known initially as ‘The Vineyard’ but soon came to known as ‘Subiaco’, in honour of St Benedict.

Over the next several decades, the nuns busied themselves in several enterprises most notably a school for girls. By the 1920s, however, the school had been closed and Papal Enclosure set in place. Despite their best efforts, they found themselves in increasingly difficult financial circumstances and were forced to sell off parcels of land. In 1957, the area having been taken over by industry, Mother Mildred Potts, the fourth elected prioress, felt compelled to relocate the community; she chose as their new home a site in West Pennant Hills. This proved no less susceptible to the tentacles of modern development; suburbia had encroached to such an

² This overview is based on fieldwork and information sourced from *Benedictines in Australia and New Zealand*, (2012), ed. The Benedictine Union of Australia and New Zealand (Croydon, Victoria: 2012); "Jamberoo Abbey", <http://www.jamberooabbey.org.au/> (accessed 31/01/2017).

extent by the mid-eighties that the tranquillity of the monastery had been severely compromised. In 1988, the ever-resilient nuns, led by the Mother Benedicta Philips, relocated to Jamberoo.

The Church, which is the focus of the entire abbey, captures both the essence of the monastic tradition and the beauty of the Australian landscape. The choir stalls fan out towards the centrally positioned lectern behind which are the altar, tabernacle and cross. The altar and lectern are each made of Calophyllis and River Red Gum; the cross is hand-carved in Queensland maple. Behind the altar, the seven meter high glass wall, looking out onto the bush, symbolises the prayer of the community reaching out to heal and save humankind.

Since their relocation to Jamberoo, the sisters have embarked upon a number of entrepreneurial activities including the production of devotional candles and greeting cards and the establishment of a well-stocked book shop. They have also produced a number of CDs designed to assist in meditation and chanting of the Divine Office. Of particular import, however, are the facilities which they've developed for those who wish to experience a period of quiet reflection, prayer and, if required, spiritual direction. The facilities include a conference room, nine hermitages and two cottages. All have their own catering facilities. As with the monastic buildings, they reflect both the unity and diversity of their Australian bush setting. The fruits of this undertaking came to international prominence in the highly acclaimed television series *The Abbey*.³

³ Sidwell.

Jamberoo Abbey is one of seven extra-provincial monasteries within the Subiaco Cassinese Congregation of the Benedictine Confederation. It is also a member of the Benedictine Union of Australia and New Zealand.

New Norcia Abbey⁴

Religious Order:	Order of Saint Benedict
Year of Foundation:	1846
Established at Present Site:	1847
Location:	New Norcia, Western Australia
Abbot:	Rt Rev. Fr John Herbert, OSB
Community Members:	11
Organ (Church):	Albert Moser of (Munich) (1922)
Organ (Oratory):	Bellsham Pipe Organs (Australia) (1983)
Web Site:	http://www.newnorcia.wa.edu.au/

Participants

Rt Rev. Fr John Herbert, OSB, Abbot
Fr David Barry, OSB
Fr Bernard Rooney, OSB, Abbot Emeritus

Solemn Profession

May 30, 1996
March 12, 1957
March 7, 1959

Ordination

February 1, 2004
September 14, 1963
March 19, 1964

Historical Background

In January, 1846, the Spanish Benedictines Dom José Benito Serra (1810–1886) and Dom Rosendo Salvado (1814–1900) arrived in Australia with the then newly appointed Bishop of Perth, the Rt Rev. John Brady (*ca* 1800–1871). With two other missionaries, they were sent to establish a central mission in the Victoria Plains. They set up their first camp on March 1, 1846. The next 12 months were period of considerable tumult and it was not until March 1, 1847 that permission was finally given to establish the mission on the present site. They called it New Norcia, after the birthplace of their founder, St Benedict.

Dom Serra was appointed the inaugural superior; in 1849, he was also appointed Co-adjutor Bishop of Perth. He held both positions until 1859 at which time New Norcia was separated from the Diocese of Perth and Salvado, who had been appointed as Bishop of Port Victoria in 1849, was appointed Superior. In 1867, Bishop Salvado was made Abbot for life and New Norcia was declared an Abbey Nullius. During his leadership, Salvado focussed on the

⁴ This overview is based on fieldwork and information sourced from Benedictines in Australia and New Zealand; Stephen Lennon, *The Story of New Norcia: The Western Australian Benedictine Mission*, ed. John H. Smith, 8th revised ed. (New Norcia, WA: The Benedictine Community of New Norcia, 2010); "New Norcia Benedictine Community", <http://www.newnorcia.wa.edu.au/> (accessed 31/01/2015).

education of indigenous children; evangelisation that was respectful of indigenous culture; the construction of new buildings; the purchasing books, vestments and religious artefacts; and the acquisition of more land. By 1903, just three years after Salvado's death, the mission had expanded to reach from the coast to Southern Cross.

In 1901, Dom Fulgentius Torres (1861–1914) succeeded Salvado as Bishop and Abbot of New Norcia. He established the Drysdale River Mission (later Kalumburu) in the far north of the State in 1908. He designed and supervised the building of St Gertrude's Ladies College in 1908 and St Ildephonsus' College for Boys in 1913; the former was staffed by the Josephite Sisters and the latter by the Marist Brothers. He also carried out improvements to many other buildings throughout the town and historically significant decoration of some of the interiors. Following the death of Torres in 1914, Dom Anselm Catalan (1878–1959) was appointed Abbot, a position he held until 1951. Notwithstanding the social upheaval of the great depression and two world wars, this was a period of relative stability for the monastery and the arts, and music in particular, flourished.

Since the 1950s, there have been major changes in both the monastery and the town. The territory acquired by Salvado reverted to the Perth Archdiocese in three stages from 1960 to 1982 when the status of New Norcia as an Abbey Nullius was revoked. In 1964, St Ildephonus' College was taken over by the Benedictines and came to be known as St Benedict's College. It amalgamated with the Gertrude's in 1974 to form Salvado College which, in turn, became New Norcia Catholic College. It ceased operation as a college in 1991.

It has also been a period of great renewal. The monastery guesthouse provides an opportunity for visitors to immerse themselves in the monastic tradition either independently or through

guided retreats. The old colleges of St Gertrude's and St Ildephonsus', as well as the Old Convent now provide accommodation for schools and other visiting groups. The recognition of the site as a centre for heritage conservation, preservation of Aboriginal art and language, and a renewed focus on education and research, evidenced by the establishment of the New Norcia Education Centre and the Museum and Art Gallery, have proved successful strategies in ensuring the survival of the Abbey. The monks, with the wider New Norcia community, continue to produce prize-winning olive oil, a variety of table and fortified wines, artisan breads, and their highly regarded Abbey Ale. For many, however, it is the imposing architecture, much of it redolent of Spain, which is reason enough to visit. The Church, monastery cloister, Spanish Chapel and the Library are of particular historical importance.

New Norcia Abbey is one of seven extra-provincial monasteries within the Subiaco Cassinese Congregation of the Benedictine Confederation. It is also a member of the Benedictine Union of Australia and New Zealand.

Tarrawarra Abbey⁵

Religious Order:	Cistercians of the Strict Observance
Year of Foundation:	1954
Location:	Yarra Glen, Victoria
Abbot:	Rt Rev. Fr Steele Hartmann, OCSO
Community Members:	16
Organ:	Hill, Norman & Beard (1936) for the Convent of the Good Shepherd, Chadstone; relocated to Tarrawarra in 1985
Web Site:	http://www.cistercian.org.au/

Participants

Fr Michael Casey, OCSO

Br Bernard Redden, OCSO

Fr Mark Ryan, OCSO

Fr David Tomlins, OCSO, Abbot Emeritus

Solemn Profession

March 17, 1965

August 20, 1982

October 7, 1955

March 17, 1965

Ordination

June 16, 1968

January 3, 1957

June 16, 1968

Historical Background

In 1878, the Cistercians from Mount Melleray Abbey in County Waterford founded Mount St Joseph Abbey in Roscrea, North Tipperary. It was from Roscrea that on August 5, 1954, after more than two years of negotiations, first with Cardinal Gilroy in Sydney and then Archbishop Mannix in Melbourne, Dom Camillus Claffey, Abbot of Roscrea, came to inspect the property at Tarrawarra. He was immediately captivated and on November 1, the Feast of all Saints, the monks took possession of the property. Situated in the heart of the Yarra Valley and some 60 kilometres north-east of Melbourne, it consisted of 400 hectares of prime pasture together with a large house built in 1900 by David Syme. The first Mass was celebrated by Dom Camillus on November 6 with the last three members of the foundation group arriving less than three weeks later on November 26, 1954. Whilst Archbishop Mannix had every reason to be well pleased with having another monastic community within his ecclesial dominion, much of the credit was due to the Rev. Dr Percy Jones. It was Jones who,

⁵ This overview is based on fieldwork and information sourced from "Beginnings of a Foundation," *Tarrawarra: Newsletter of the Cistercian Monks at Tarrawarra Abbey, Victoria* 12, no. 2 (1979); Benedictines in Australia and New Zealand; Michael Casey, *Tarrawarra Abbey: Cistercian Monastery, Yarra Glen* (Yarra Glen: Tarrawarra Abbey, 2008); Cassidy-Welch; "Tarrawarra Abbey", <http://www.cistercian.org.au/> (accessed 31/01/2017); "Tarrawarra Foundation," *Tarrawarra: Newsletter of the Cistercian Monks of Tarrawarra Abbey, Victoria* 12, no. 3 (1979).

keenly aware of the difficulties the Cistercians were facing in finding a suitable property near Sydney, had earlier persuaded Dom Eugene Boylan, acting for Dom Camillus, to meet with Archbishop Mannix, thus preparing the way for his superior to purchase Tarrawarra. The original foundation consisted of 18 monks, eight of whom were ordained priests with the remaining being professed brothers. Fr Cronan Sherry was the first superior. In 1958, Tarrawarra was raised to the status of an abbey and Dom Kevin O'Farrell was elected the first abbot. He resigned in 1988 and Fr David Tomlins was elected as his successor. Shortly after his resignation in 2012, Fr Steele Hartmann was elected Abbot.

The original house is now dedicated to visitor accommodation, dining room and related amenities. There are also impressive facilities designed specifically for conferences and similar group activities. The monks are accommodated in the monastic enclosure which consists of 'cells' for the monks, a cloister, an extensive library, and a refectory. It is the Church, however, which is the heart of the Abbey. It was built by the monks between 1955 and 1957. Set on a north-south axis and striking in its rustic simplicity, it is constructed almost entirely of timber in the form of a truncated cross. The original design included not only the main altar but also a number of side altars to enable those ordained to the priesthood to celebrate their own private Masses. It now consists of a nave, or choir, and two transepts with the sanctuary and altar situated at the crossing. The choir, which is bathed in natural light from a series of clerestory windows, has two stalls, one on either side, with each monk having his own place which, in keeping with the monastic tradition, is determined by seniority. Although the choir is generally the preserve of the monks, visitors on retreat are invited into this area for many of the services. The west transept is set aside for visitors; the east transept is dominated by an impressive organ case, with the double manual console being located on the opposite side in the nave and adjacent to the stalls.

It is at this point that tradition makes way for contemporary design and masterly execution, with the nave converging on a simple yet affecting carved crucifix set between two stained glass windows that are the work of Czech-Australian artist Nicholas Zika. The modular altar furnishings are fashioned from the remains of cypress trees that were all but lost in the Ash Wednesday fires of 1983. At the far end of the nave hangs a painting by Penelope Long of a reflective Virgin Mary set against the backdrop of the Yarra Valley (1998). With a sophisticated lighting system and digitised hymn-boards to complete the most recent refurbishment, there can be no doubt that the monks continue to embrace particular aspects of contemporary living whilst remaining constant to the calling of their contemplative setting.

Since its foundation, the monks have relied to a large extent on the produce from their extensive farm. This originally included vegetables, sheep and milking cows. Nowadays, the monks tend to a fine beef herd of Charolais and Red Angus cattle with additional income generated from the production and distribution of Eucharist breads and the operation of the guesthouse and related facilities.

Tarrawarra Abbey is one of 22 monasteries in the Oriens (Orient Asia Pacific) region of the Order of the Cistercians of the Strict Observance. It is also a member of the Benedictine Union of Australia and New Zealand.

Appendix C: Fieldwork Schedule

Carmelite Monastery, Kew

Week 26, Ordinary Time (Year B/2): Psalter Week 2

Saturday, October 6, 2012

11.30 am Mass
5.30 pm Evening Prayer I (Vespers I)

Week 27, Ordinary Time (Year B/2): Psalter Week 3

Sunday, October 7, 2012

7.30 am Morning Praise
8.00 am Mass
11.45 am Midday Prayer
5.30 pm Evening Prayer II (Vespers II)

Monday, October 8, 2012

7.30 am Mass
8.00 am Morning Praise
11.45 am Midday Prayer
5.30 pm Evening Prayer (Vespers)

Recorded Interviews	Date	Time
Sr Paula Moroney, OCDM	October 6, 2012	2.00 pm
Sr Isabella Princi, OCDM	October 7, 2012	2.00 pm

Jamberoo Abbey (1)

Week 9, Ordinary Time (Year C/1): Psalter Week 1

Friday, June 7, 2013

Solemnity of the Sacred Heart

5.00 pm Vespers followed by Compline (abridged)

Saturday, June 8, 2013

4.30 am Vigils

6.45 am Lauds

1.00 pm Midday Prayer

5.00 pm Vespers I

7.00 pm Compline

Week 10, Ordinary Time (Year C/1): Psalter Week 2

Sunday, June 9, 2013

Solemnity of the Immaculate Heart of Mary

5.30 am Vigils

8.00 am Lauds

10.00 am Mass

1.00 pm Midday Prayer

5.00 pm Vespers II and Compline (combined)

Jamberoo Abbey (2)

Week 24, Ordinary Time (Year A/2): Psalter Week 4

Monday, September 15, 2014

Feast of Our Lady of Sorrows

5.00 pm Vespers

Tuesday, September 16, 2014

Memorial, Cornelius and Cyprian, Martyrs

4.30 am Vigils

7.30 am Lauds

9.00 am Mass

1.00 pm Midday Prayer

5.00 pm Vespers

Wednesday, September 17, 2014

Feast of Hildegard of Bingen

4.30 am Vigils

7.30 am Lauds

Recorded Interviews	Date	Time
Sr Hildegard Ryan, OSB	June 8, 2013	10.00 am
Sr Veronica Chandler, OSB	June 8, 2013	2.00 pm

New Norcia Abbey (1)

Third Week in Lent (Year C/1): Psalter Week 3

Friday, March 8, 2013

12.05 pm	Midday Prayer
2.30 pm	Afternoon Prayer
6.30 pm	Vespers
8.15 pm	Compline

Saturday, March 9, 2013

5.15 am	Vigils
6.45 am	Lauds
7.30 am	Mass
12.05 pm	Midday Prayer
2.30 pm	Afternoon Prayer
6.30 pm	Vespers I
8.15 pm	Vigils of Sunday

Fourth Week in Lent (Year C/1): Psalter Week 4

Sunday March 10, 2013

6.00 am	Lauds
9.00 am	Mass
12.05 pm	Midday Prayer
5.30 pm	Vespers II
7.35 pm	Compline

New Norcia Abbey (2)

Week 31, Ordinary Time (Year A/2): Psalter Week 3

Friday, November 7, 2014

12.05 pm Midday Prayer
2.30 pm Afternoon Prayer
6.30 pm Vespers
8.15 pm Compline

Saturday, November 8, 2014

5.15 am Vigils
6.45 am Lauds
10.00 am Mass
12.05 pm Midday Prayer*
2.30 pm Afternoon Prayer*
6.30 pm Vespers I
8.15 pm Vigils of Sunday

Week 32, Ordinary Time (Year A/2): Psalter Week 4

Sunday, November 9, 2014

Feast of the Dedication of the Lateran Basilica

6.00 am Lauds
9.00 am Mass
12.05 pm Midday Prayer
5.30 pm Vespers II
7.35 pm Compline

*Monks did not observe these Offices due to Salvado Bicentenary Celebrations

Recorded Interviews

Recorded Interviews	Date	Time
Rt Rev. Fr John Herbert, OSB, Abbot	March 9, 2013	..3.00 pm
Fr David Barry, OSB	March 10, 2013	..3.30 pm
Fr Bernard Rooney, OSB, Abbot Emeritus	March 9, 2013	..9.00 am

Tarrawarra Abbey (1)

Week 27, Ordinary Time (Year B/2): Psalter Week 3

Tuesday, October 9, 2012

10.30 am Mass (for guests)
 11.15 am Sext
 1.40 pm None
 6.00 pm Vespers
 8.00 pm Compline

Wednesday, October 10, 2012

4.00 am Vigils*
 6.00 am Lauds
 8.00 am Terce
 11.15 am Sext*
 1.40 pm None*
 6.00 pm Vespers and Mass

Thursday, October 11, 2012

6.00 am Lauds and Mass

*Monks did not observe these Offices due to community eConference

Tarrawarra Abbey (2)

Second Week in Lent (Year B/1): Psalter Week 2

Thursday, March 5, 2015

6.00 pm Vespers
 8.00 pm Compline*

Friday, March 6, 2015

4.00 am Vigils*
 6.00 am Lauds and Mass
 8.00 am Terce
 11.15 am Sext
 1.40 pm None
 6.00 pm Vespers
 8.00 pm Compline

Saturday, March 7, 2015

4.00 am Vigils
 6.00 am Lauds and Mass
 8.00 am Terce

*Monks did not observe these Offices

Recorded Interviews	Date	Time
Fr Michael Casey, OCSO	October 10, 2012	9.00 am
Br Bernard Redden, OCSO	October 10, 2012	8.00 pm
Fr Mark Ryan, OCSO	October 9, 2012	4.00 pm
Fr David Tomlins, OCSO, Abbot Emeritus	October 9, 2012	2.15 pm

Appendix D: The Horaria of the Participating Communities

Tarrawarra Abbey

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4.00 am Vigils	4.00 am Vigils	4.00 am Vigils	4.00 am Vigils	4.00 am Vigils	4.00 am Vigils	4.00 am Vigils
6.00 am Lauds	6.00 am Mass with Lauds	6.00 am Mass with Lauds	6.00 am Mass with Lauds*	6.00 am Mass with Lauds	6.00 am Mass with Lauds	6.00 am Mass with Lauds
	8.00 am Terce	8.00 am Terce	8.00 am Terce	8.00 am Terce	8.00 am Terce	8.00 am Terce
10.00am Mass	10.30 am Mass for Guests	10.30 am Mass for Guests				
	11.15 am Sext	11.15 am Sext	11.15 am Sext	11.15 am Sext	11.15 am Sext	11.15 am Sext
2.10pm None	1.40 pm None	1.40 pm None	1.40 pm None	1.40 pm None	1.40 pm None	1.40 pm None
5.15pm Vespers II	6.00 pm Vespers	6.00 pm Vespers	6.00 pm Vespers	6.00 pm Vespers	6.00 pm Vespers	6.00 pm Vespers I
6.30pm Compline	8.00 pm Compline	8.00 pm Compline	8.00 pm Compline [#]	8.00 pm Compline	8.00 pm Compline	8.00 pm Compline [^]

*Between Easter and the beginning of Advent, the Conventual Mass is combined with Vespers at 5.45pm on Wednesdays.

[#]Compline is not held in the Church on Wednesdays.

[^]Compline is held in the Church during Summer only.

New Norcia Abbey

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	5.15 am Vigils	5.15 am Vigils	5.15 am Vigils	5.15 am Vigils	5.15 am Vigils	5.15 am Vigils
6.00 am Lauds	6.45 am Lauds	6.45 am Lauds	6.45 am Lauds	6.45 am Lauds	6.45 am Lauds	6.45 am Lauds
9.00 am Mass	7.30 am Mass	7.30 am Mass	7.30 am Mass	7.30 am Mass	7.30 am Mass	7.30 am Mass
12.00 pm Midday Prayer	12.00 pm Midday Prayer	12.00 pm Midday Prayer	12.00 pm Midday Prayer	12.00 pm Midday Prayer	12.00 pm Midday Prayer	12.00 pm Midday Prayer
	2.30 pm Afternoon Prayer	2.30 pm Afternoon Prayer	2.30 pm Afternoon Prayer	2.30 pm Afternoon Prayer	2.30 pm Afternoon Prayer	2.30 pm Afternoon Prayer
5.30 pm Vespers II	6.30 pm Vespers	6.30 pm Vespers	6.30 pm Vespers	6.30 pm Vespers	6.30 pm Vespers	6.30 pm Vespers I
7.35 pm Compline	8.15 pm Compline	8.15 pm Compline	8.15 pm Compline	8.15 pm Compline	8.15 pm Compline	8.15 pm Vigils of Sunday

Jamberoo Abbey*

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
4.30 am Vigils	6.00 am Vigils	4.30 am Vigils	4.30 am Vigils	Vigils Privately	4.30 am Vigils	4.30 am Vigils
7.30 am Lauds	7.30 am Lauds	7.30 am Lauds	7.30 am Lauds		7.30 am Lauds	7.30 am Lauds
9.00 am Mass	9.00 am Mass	9.00 am Mass	9.00 am Mass	9.30 am Lauds/Mass	9.00 am Mass	9.00 am Mass
11.00 am Terce	11.00 am Terce	11.00 am Terce	11.00 am Terce	Terce Privately	11.00 am Terce	11.00 am Terce
1.00 pm Midday Prayer	1.00 pm Midday Prayer	1.00 pm Midday Prayer	1.00 pm Midday Prayer	Midday Prayer Privately	1.00 pm Midday Prayer	1.00 pm Midday Prayer
3.30 pm None	3.30 pm None	3.30 pm None	3.30 pm None	None Privately	3.30 pm None	3.30 pm None
5.00 pm Vespers II	5.00 pm Vespers	5.00 pm Vespers	5.00 pm Vespers	5.00 pm Vespers	5.00 pm Vespers	5.00 pm Vespers I
7.00 pm Compline	7.00 pm Compline	7.00 pm Compline	7.00 pm Compline	Compline Privately	7.00 pm Compline	7.00 pm Compline

*Hours not open to visitors or said privately are shaded

Carmelite Monastery, Kew*

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7.30 am Morning Praise	7.30 am Mass	7.30 am Mass	7.30 am Mass	7.30 am Mass	7.30 am Mass	8.00 am Morning Praise
8.00 am Mass	8.00 am Morning Praise	8.00 am Morning Praise	8.00 am Morning Praise	8.00 am Morning Praise	8.00 am Morning Praise	11.15 am Midday Prayer
11.45 am Midday Prayer	11.45 am Midday Prayer	11.45 am Midday Prayer	11.45 am Midday Prayer	11.45 am Midday Prayer	11.45 am Midday Prayer	11.30 am Mass
5.45 pm Vespers II	5.45 pm Evening Prayer	5.45 pm Evening Prayer	5.45 pm Evening Prayer	5.45 pm Evening Prayer	5.45 pm Evening Prayer	5.45 pm Evening Prayer I
8.45 pm Compline	8.45 pm Compline	8.45 pm Compline	8.45 pm Compline	8.45 pm Compline	8.45 pm Compline	8.45 pm Compline

*Hours not open to visitors or said privately are shaded

Appendix E: The Psalter Schemata

The Monastic Psalter: St Benedict (Vulgate Numbering)

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	3 94	3 94	3 94	3 94	3 94	3 94	3 94
	I	20, 21, 22, 23, 24, 25	32, 33, 34, 35, 36a, 36b, 37	45, 46, 47, 48, 49, 50, 51	59, 60, 61, 62, 63, 64, 65, 66, 67a, 67b	73, 74, 75, 76, 77a, 77b, 78	85, 86, 87, 88a, 88b, 92 or 75	101, 102, 103a, 103b, 104a, 104b
	II	26, 27, 28, 29, 31	38, 39, 40, 41, 42, 43, 44	52, 53, 54, 55, 56, 58	68a, 68b, 69, 70, 71, 72	79, 80, 81, 82, 83, 84	95, 96, 97, 98, 99 or 91, 100	105a, 105b, 106a, 106b, 107, 108
	III	Is. 33:2-10 Is. 33:13-18 Ecl. 36:14-19						
Lauds		66 50 117 62, Dan. 3:57-88;56 148 149 150	66 50 5 35 Is. 12 148 149 150	66 50 42 56 Is. 38 148 149 150	66 50 63 64 I Kgs. 2 148 149 150	66 50 87 89 Ex. 15 148 149 150	66 50 75 91 Hab. 3 148 149 150	66 50 141 142 Deut. 32 148 149 150
Prime		118 118 118	1 2 6	7 8 9a	9b 10 11	12 13 14	15 16 17a	17b 18 19
Terce		118 118 118	118 118 118	119 120 121	As for Tuesday	As for Tuesday	As for Tuesday	As for Tuesday
Sext		118 118 118	118 118 118	122 123 124	As for Tuesday	As for Tuesday	As for Tuesday	As for Tuesday
None		118 118 118	118 118 118	125 126 127	As for Tuesday	As for Tuesday	As for Tuesday	As for Tuesday
Vespers		109 110 111 112	144b 145 146 147	113 114 115 116 128	129 130 131 132	134 135 136 137	138a 138b 139 140	141 143a 143b 144a
Compline		4 91	4 91	4 91	4 91	4 91	4 91	4 91

Tarrawarra Abbey: Modified Schema B*
*(Institutio Generalis Liturgiae Horarum pro Monasteriis
Ordinis Cisterciensis Strictioris Observantiae)*
(Hebrew Numbering)

Weeks One & Three

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	95	134	134	134	134	134	134
	I	18	14, 35, 54	44, 62	78	58, 59, 60	3, 7, 16	1, 72, 80
	II	25, 27, 28	15, 106	77, 139	12, 42, 84	137, 144, 145	89	85, 87, 103
	III	OT x 1						
Lauds		51 118 150	50 5 111	73 43 112	102 64 116a	101 88 114	6 76 115	38 143 113
Terce			119:1-4	119:5-7	119:8-10	119:11-13	119:14-16	119:17-19
Sext			120-122	123-125	126-128	120-122	123-125	126-128
None		119:20-22	129-131	132-133	129-131	132-133	129-131	132-133
Vespers		24 85 23	110 2 47	19 48 96	68 136 98	9 10 99	22 93	Vespers I for Sunday
Compline		4 91	4 91	4 91	4 91	4 91	4 91	4 91

Weeks Two & Four

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	95	134	134	134	134	134	134
	I	29, 30, 31	37, 52	56, 70, 71	107, 61	26, 49' 79	13, 17, 55	8, 19, 45
	II	34, 66	11, 105	75, 82, 94	74, 81	83, 142, 144	67, 111, 140	46, 48, 72
	III	OT x 1						
Lauds		51 118 150	103 36 116b	39 57 146	86 65 147a	32 90 147b	63 92 148	40 143 149
Terce			119:1-4	119:5-7	119:8-10	119:11-13	119:14-16	119:17-19
Sext			120-122	123-125	126-128	120-122	123-125	126-128
None		119:20-22	129-131	132-133	129-131	132-133	129-131	132-133
Vespers		45 138 24	110 2 47	20 21 96	104 97	135 141 98 99	33 41 100	Vespers I for Sunday
Compline		4 91	4 91	4 91	4 91	4 91	4 91	4 91

*OT: Old Testament Canticle

New Norcia Abbey: Modified Schema B*
(*Thesaurus Liturgiae Horarum Monasticae*)
(Vulgate Numbering)

Weeks One & Three

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	80	28	66	45	23	8	94
	I	109, 17	1	6	77a	38	87	58
	II	2	103	106	77b	36	68	108
	III	OT x 3 24, 25, 17	70	7	131	40	37	55
Lauds		92 3 OT 48 117	99 62 OT 4 134	97 89 OT 5 116	96 35 OT 7 149	46 75 OT 43 148	95 142 OT 31 145	98 50 OT 1 150
Midday Prayer		118:1-4	118:5-8	118:9-12	118:13-16	118:17-19	118:20-22	14 15 16
Afternoon Prayer			119 120 121	122 123 124	125 126 127	128 129 130	10 11 12	51 52 53
Vespers		65 19 20 137	112 113a 113b 114/5	32 60 27 47	74 139 25 144	102 85 84 86	110 22 83 39	143 140 141 26
Compline		4 90 133	4 90 133	4 90 133	4 90 133	4 90 133	4 90 133	4 90 133

Weeks Two & Four

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	80	28	66	45	23	8	94
	I	44,9	93	73	18	49	59	136
	II	71	104	72	57	67	105	88
	III	OT x 3 24, 25, 17	111	76	48,81	82	78	79
Lauds		92 29 OT 47 117	99 100 OT 16 134	97 64 OT 26 116	96 56 OT 3 149	46 5 OT 22 148	95 63 OT 52 145	98 91 OT 2 150
Midday Prayer		146/7	24	41/2	43	54	21	34
Afternoon Prayer			135	33	138	31 61 132	101	30
Vespers		65 19 20 137	112 113a 113b 114/5	32 60 27 47	74 139 25 144	102 85 84 86	110 22 83 39	143 140 141 26
Compline		4 90 133	4 90 133	4 90 133	4 90 133	4 90 133	4 90 133	4 90 133

*OT: Old Testament Canticle; numbering as given in the *Thesaurus Liturgiae Horarum Monasticae*

Jamberoo Abbey: Modified Schema C1*
(Thesaurus Liturgiae Horarum Monasticae)
(Vulgate Numbering)

Week One

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	In	23	66	99	28	121	94	80
	I	2	48, 17	93, 63, 108	36, 14	74, 11, 43	53, 37, 78	104
	II	67, 71	5, 8	41, 42, 86	24, 124	25, 83	50, 125	142, 137
	III	OT 5						
Lauds		92 62 OT 47 150	98 89 OT 50 148	96 56 OT 4 145	97 79 OT 3 147	95 35 OT 22 134	75 84 OT 45 149	46 91 OT 51 146
Terce		118:1-32	118:33-56	118:57-80	118:81-104	118:105-128	118:129-152	118:153-176
Midday Prayer		18	139, 85	55, 40	9b, 81	39	21	138
None		65 20	141, 54	7, 140	136, 61	72	68	13 34
Vespers		113a 102 NT 20 135	112 117, 19 NT 22 116	111 22 33	113b 26 131	103a 103b 64	110 144 47	114, 115 45 32
Compline		132 130 133	16	70	101	27 129	30	90

Week Two

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	In	23	66	99	28	121	94	80
	I	109	59, 106	49, 100, 143	77	58, 76, 29	87, 3, 73	105
	II	44, 88a	5, 8	41, 42, 86	24, 124	25, 83	50, 125	142, 137
	III	OT 1						
Lauds		92 62 OT 48 150	98 89 OT 50 148	96 56 OT 4 145	97 79 OT 3 147	95 35 OT 22 134	75 84 OT 45 149	46 91 OT 51 146
Terce		118:1-32	118:33-56	118:57-80	118:81-104	118:105-128	118:129-152	118:153-176
Midday Prayer		18	139, 85	55, 40	9b, 81	39	21	138
None		65 20	141 54	7 140	136 61	72	68	13 34
Vespers		113a 102 NT 19 135	112 117, 19 NT 5 116	111 22 33	113b 26 131	103a 103b 64	110 144 47	114, 115 45 32
Compline		132 130 133	4 120	10 15	6 31	12 60	38	90

*OT: Old Testament Canticle; NT: New Testament Canticle; numbering as given in the *Thesaurus Liturgiae Horarum Monasticae*

Jamberoo Abbey: Modified Schema C2 (abridged)*
(*Thesaurus Liturgiae Horarum Monasticae*)
(Vulgate Numbering)

Week One

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	23	66	99	28	121	94	80
	I	2	48, 17	93, 63, 108	36, 14	74, 11, 43	53, 37, 78	104
	II	67, 71	5, 8	41, 42, 86	24, 124	25, 83	50, 125	142, 137
	III	OT 5						
Lauds		92 62 OT 47 150	98 89 OT 50 148	96 56 OT 4 145	97 79 OT 3 147	95 35 OT 22 134	75 84 OT 45 149	46 91 OT 51 146
Midday Prayer		118:1-32 20	118:33-56 139 85	118:57-80 122	118:81-104 9a 81	118:105-128 72	118:129-152 21	118:153-176 138
Vespers		113a 102 NT 20 135	112 117, 19 NT 22 116	111 22 33	113b 26 131	103a 103b 64	110 144 47	114, 115 45 32
Compline		132 130 133	16	70	101	27 129	30	90

Week Two

		Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils	Inv	23	66	99	28	121	94	80
	I	109	59, 106	49, 100, 143	77	58, 76, 29	87, 3, 73	105
	II	44, 88a	5, 8	41, 42, 86	24, 124	25, 83	50, 125	142, 137
	III	OT 1						
Lauds		92 62 OT 48 150	98 89 OT 50 148	96 56 OT 4 145	97 79 OT 3 147	95 35 OT 22 134	75 84 OT 45 149	46 91 OT 51 146
Midday Prayer		18 65	127 54	40 140 7	36 61 9b	126 39	123 68	1 13 34
Vespers		113a 102 NT 19 135	112 117, 19 NT 5 116	111 22 33	113b 26 131	103a 103b 64	110 144 47	114, 115 45 32
Compline		132 130 133	4 120	10 15	6 31	12 60	38	90

*OT: Old Testament Canticle; NT: New Testament Canticle; numbering as given in the *Thesaurus Liturgiae Horarum Monasticae*

Carmelite Monastery
(The Divine Office: The Liturgy of the Hours According to the Roman Rite)#
(Vulgate Numbering)

Invitatory Psalms: 94 or 99 or 66 or 23

Week One

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils*s	1 2 3	6 9a 9b	9c 9d 11	17a 17b 17c	17d 17e 17f	34a 34b 34c	104a 104b 104c
Morning Praise	62 Dan. 3:57-88;56 149	5 1 Chr. 29 28	23 Tob. 13 32	35 Jud. 16 46	56 Jer.31 47	50 Is. 45 99	118s Ex. 15 116
Midday Prayer	117a 117b 117c	18b 7a 7b	118a 12 13	118b 16a 16b	118c 24a 24b	118d 25 27	118e 33a 33b
Vespers	140 141 Phil. 2	BR# 10 14 Eph 1	19 20 Rev 4	26a 26b Col 1	29 31 Rev 11	40 45 Rev 15	Vespers I for Sunday
Compline	90	85	142	30a 129	15	87	4 133

Week Two

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils*	103a 103b 103c	30a 30b 30c	36a 36b 36c	38a 38b 51	43a 43b 43c	37a 37b 37c	105a 105b 105c
Morning Praise	117 Dan. 3:52-57 150	41 Sir. 36 18a	42 Is. 38 64	76 1 Sam. 2 96	79 Is. 12 80	50 Hab. 3 147	91 Deut. 32 8
Midday Prayer	22 75a 75b	118f 39a 39b	118g 52 53	118h 54a 54b	118i 55 56	118j 58 59	118k 60 63
Vespers	118 15 Phil. 2	BR# 44a 44b Eph. 1	48a 48b Rev. 4	61 66 Col. 1	71a 71b Rev. 11	114 120 Rev. 15	Vespers I for Sunday
Compline	90	85	142	30a 129	15	87	4 133

Week Three

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils*	144a 144b 144c	49a 49b 49c	67a 67b 67c	88a 88b 88c	88d 88e 89	68a 68b 68c	106a 106b 106c
Morning Praise	92 Dan 3:57-88;56 148	83 Is 2 95	84 Is 26 66	85 Is 33 97	86 Is 40 98	50 Jer 14 99	118s Wis 9 116
Midday Prayer	117a 117b 117c	118l 70a 70b	118m 73a 73b	118n 69 74	118o 78 79	21a 21b 21c	118p 33a 33b
Vespers	112 115 Phil. 2	BR [#] 122 123 Eph. 1	124 130 Rev. 4	125 126 Col. 1.	131a 131b Rev. 11	134a 134b Rev. 15	Vespers I for Sunday
Compline	90	85	142	30a 129	15	87	4 133

Week Four

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Vigils*	23 65a 65b	72a 72b 72c	101a 101b 101c	102a 102b 102c	43a 43b 43c	54a 54b 54c	49a 49b 49c
Morning Praise	117 Dan 3:52-57 150	89 Is 42 134a	100 Dan 3 143a	107 Is 61 145	142 Is 66 146	50 Tob 13 147	91 Ezek 36 8
Midday Prayer	22 75a 75b	118q 81 119	118r 87a 87b	118s 93a 93b	118t 127 128	118u 132 139	118v 44a 44b
Vespers	121 129 Phil. 2	BR [#] 135a 135b Eph. 1	136 137 Rev. 4	138a 138b Col. 1	143a 143b Rev. 11	144a 144b Rev. 15	Vespers I for Sunday
Compline	90	85	142	30a 129	15	87	4 133

*The psalms for Vigils are said in private.

[#]Three psalms, taken from the *Breviarium Romanum*, are rendered for Vespers II.

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Appendix G: Transcripts of Interviews (Excerpts)

Participant: Sr Paula Moroney, OCDM
Community: Carmelite Monastery, Kew
Date of Interview: October 6, 2012
Time of Interview: Saturday, 2.00 pm
Duration of Interview: 01:03:59

PL: First of all, I wanted to come to when you first entered... Would you like to share that with us?

PM: Yes. I came in 1960 and I was 18 then. It was a flourishing community, really. I think there probably were about 26 or 27 [sisters]... We were full up in the choir and all the rooms were full, so that indicates [the extent of the numbers]. In the next few years, we made foundations periodically, so quite a few sisters have gone out from here since that time, but still flourishing in other places... Wagga, Canberra, Florence and we have another small place, too. Now, our numbers are approximately 20, something like that...

PL: Still?

PM: Yes, yes. ...the numbers keep fairly constant. I do remember that the music part of it did move me greatly because my first Christmas experience, when they sang the Gregorian melodies, which I'd never heard before... I was really moved to tears; it was just so beautiful... the Christmas *invitatory*, *Christus natus est* and it was sung unaccompanied... and the purity of the voices and the meaning, the intensity of it... I was just beside myself; it was such an experience and the sisters seemed to have just... it just seemed to flow; it seemed to be effortless; it just seemed to go on and on and it was lovely to be part of that. Then, in the coming years, we young ones would learn it quickly because the others already had the understanding and the grasp and I think that goes back to Dr Percy Jones... He'd been coming here to introduce the Gregorian [chant] over the years before that and by the time I came they really had a vast repertoire right through the year for all the big feast days and Masses... wonderful Masses fully in Gregorian melody... that's in the Commons and they'd sing the Proper parts. When I did come to meet Dr Jones in my own studies, he was my supervisor, as it happened, that my very first meeting... I had to go for an interview... and he asked me what I was going [to do]. And he said, "Well, you know there are no miracles happen here; it's just sheer hard work!" And then we got immersed in that part of it with a view to developing the liturgy because the changes of Vatican II were all about, and we have always made a point of moving with the Church. When things are suggested, I've noticed that the sisters were probably the first to take things up, and for some of them it mightn't have been so easy, because if they'd been all their lives reciting the Latin Office or singing Latin melodies and suddenly confronted with English words and the Mass in English, and responses and all that... It was alright [for me]; it was no problem for me [but] I can imagine that would have been a big change in their ideas. But nobody hesitated. We'd practise together and soon got that underway.

PL: When you first came here in 1960... that was just before Vatican II... presumably, you were still with the Tridentine Mass... the priest facing away from you?

PM: Yes. That's why the church is the way it's set now...you see the beautiful altar, the mosaic on the altar and so on...that is how Mass was said. ...I remember that it was [celebrated that way], but when the priest was allowed to face the people, we started to think, "How are we going to do it there?"...not "I"; I didn't have to do much thinking. But it happened very soon..."Where could we place the table for the priest?" First of all, we had a wooden table; we didn't have what is permanent now. It was a wooden one, but to fit it in...because we're built on the slope as you know, and the steps are all part of the architecture...there's no other way, and we can't really all be on one level because...we've tried everything and thought of everything, but that seemed to be the best solution, to have the altar [in that place].

PL: When you first entered ... both the Mass and the Office would have been recited or sung more or less entirely in Latin? Then with Vatican II, you would have just started to have some of the other parts in English, with the Gospel?

PM: It was about 1962? So I probably had only about a year [with the Latin]. And because everything was new to me, it didn't make as big an impression as it might have on some people. But I thought the Latin was beautiful and we have never lost it completely; we've always endeavoured to sing [in Latin] on the big feast days. Having thought about it a lot and myself having even done a bit of composition, I still felt that at Christmas and Easter and Pentecost, it was very hard to find English words with the same dignity and the same grace and the same splendour and so on...We don't have it all in Latin any more, but we do have the Evening Praise – the Vespers – in Latin on those big days and on a Sunday, so that everyone in the community has some familiarity with the Latin and we still can sing the *Alme Pater* and *Sempiternus Deus* commons without any trouble. We do that on certain days, anyway, and other parts of the Mass would be, of course, in English.

PL: With the Divine Office now ...the number of Hours in the day that are observed by some communities has been reduced. Do you remember, when you first came in, did you observe more hours in the day, or was it always, say, three or four, rather than six or seven?

PM: There seemed to be a long stretch [of further prayer] after Mass for someone who was not so used to the hours...they used to have Prime, Terce, Sext and None and I can't remember how they set them out...

PL: Well, Terce, as far as I understand it, would be nine o'clock in the morning, roughly, and then Sext would be the middle of the day, six hours, and None would be nine hours into the day and then you would have your Vespers late in the day, and then Compline...

PM: ...last thing at night and then they had the Office of Readings, the Matins [Vigils] I think they called it. That was more like in the dark...Some of us had trouble staying awake! You really would [struggle].

PL: When you came in 1960, did you have an official Director of Music and an organist.

PM: We didn't have an organ or an organist...

PL: So, no organ in the chapel at all?

PM: No. They learned the melodies at a little harmonium which I didn't see; it had been given away [before I entered], or perhaps it'd been loaned to them. I'm not sure about the story of that, but I understand that when Dr Jones first came and gave them lessons, there was a harmonium and somebody used to pump it away and they learned the notes from that. They would have practised and they would have taken it seriously. It would have been very important to them. They would have memorised it by the time he came back the next week and he was impressed by that because when I came to work with him – have you read his book?

PL: Yes, *Priest, Musician and Teacher*...

PL : ... There was a book that we kids at school had that was edited by Percy Jones ... I forget what it was called. It wasn't the *Australian Catholic Hymnal*, but it was a book with chant...

PM: ...*Pius X Hymnal* which has some of those...

PL: Yes, and certainly he had a major influence in that. I'm pretty sure he edited that.

PM: Also, for the Easter ceremonies...the *Sacred Triduum*...because there was a little book...we always called it 'Percy Jones Book', the green covered book, and that's what we used for the liturgy of the *Sacred Triduum* which was all new to me. But he had really used Gregorian melodies for the simpler responses, and they continued for years and years...even the *Exultet* [*Praeconium Paschale*]...we sing it in English...but it's based on the Latin; it's almost note for note and some things we have [that are] completely new. We've used other *Exultets* over the years, but we've come back to that one because the melody is really very beautiful in its simplicity and it's the words that...you don't really want to be distracted from what the words are telling us; it sings as a prayer. That's, I think, a lot of his work.

PL: To sum up this period, then...When you entered, you had some musical training; you were encouraged and went on and completed your Masters, and Percy Jones clearly was a major influence in what you'd done, in getting to this point, and it's fair to say that, clearly, a lot of what he'd edited and brought to the surface you were then able to use in your own liturgies here. Is that pretty much...?

PM: Yes. The sisters were already using that little hymn book you mentioned and they knew so much of the Gregorian. Certainly, those ceremonies over Easter time, that went very smoothly from Latin to English, because the melodies were not unfamiliar. But since then, of course, a lot more work's been done but that was a good start.

PL: With Vatican II ... you would remember in the parishes, we had had all these rather twee hymns in English, didn't we...We used to call them 'Folk Masses' and the like. In fact they went probably from the mid sixties into the early seventies. Did you sisters ever become 'contaminated' by those things, or not?!

PM: With some of the young ones who came, they came with their guitars...nothing against guitars...Isabella plays, and she plays beautifully and we've done a lot of things together, but mostly now it's more for our own enjoyment...but in that period, we had some other sisters, younger sisters, who arrived with their guitars; they had books and collections...not so much liturgical books...Our Jesuit counterparts, for instance, up the road..that was their house for their students...and they used to come once a month and we'd have a Mass together and they'd have their guitarists, too, and they'd produce some of those hymns from...what was it?

PL: *God Gives his People Strength*

PM: That kind of thing...

PL: Yes, that right! Were you, shall we say, permitted, or encouraged or "allowed" to sing those or did they say, "No; we're going to stay with...even if we were singing the liturgy in English...we're still going to stay with the chant-like thing or the conventional hymns"?

PM: Do know what? I think we mixed everything in a happy way so that there were the times when the liturgy was more solemn, on the feast days, but then we didn't use guitars at Mass very much...maybe on those once-a-month [occasions] when we had the Jesuit students with us and it was sung with great...They'd come on Saturday afternoon and have a practice and we'd have the program and sometimes with the organ – because I had that little organ – and sometimes with the guitars. But they had some good voices amongst them, too, and it was quite an experience and after that [the Sunday Mass], they'd stay for breakfast...I think we had date rolls once and must have had little sausage pies or something like that and I can remember them dipping the date rolls in the tomato sauce...It was things like that...they thought they were eating sausage rolls and they were our little home-made date rolls! It was good and all the sisters took part in it. Then, when Fr Lucien Deiss started writing his books, he visited us here, he and Gloria [Gabriel Weyman], in our choir up there, we were singing their hymns. I remember *The Spirit of God Consecrates Me* [*The Spirit of God Rests upon Me*]...We did it with him and for him with the expression and so on ...and then Gloria did some dancing to *Glory and Praise [to You]* and, look, I can remember even the older sisters standing up in the middle of the choir and doing it and it was a lovely experience and we must have sung more soulfully and slowly and Gloria said, at one stage, "They're a little too slow on the beat." And he said, "They are contemplatives; let them do it their way!" And another one that we followed was the Gelineau psalms...we took them up very...and we still use them a lot and I can remember for some of the ceremonies, in fact it was about two days before [my final profession], the Bishop said that my ceremony could be in English...my profession...because it was always in Latin before that and so Latin scholars translated the prayers and all that and I saw these psalms that they were singing and I said, "Oh! Let's sing them in English, then." And Mother said, "Well how are you going to sing them?" I said, "Like Gelineau...That'd go well." And she said, "Well, you write it." So, the sisters learned it almost overnight.

PL 29:35: Sister, what year was your profession, then?

PM: Sixty-five...

PL: Because the applicable psalms for your profession weren't as yet set to music, you had to do your own setting of them?

PM: Yes. That's right and, likewise, for all our midday prayer, we jumped the gun a bit because we started singing in English, but the psalms weren't yet in print...

PL: And the scansion of the Latin [to English] just didn't work, was not going to 'sit'?

PM: No. I know in some places, they still use the old psalm tones and, for an antiphon, when we want a 'quick' antiphon, instead of writing a new melody, we sing either VIII G, IId or Va as appropriate. The *invitatory*, for instance, [we sang] the other day for the Angels we sang it to IID [ID2?] and for St Michael it was the VIIIc one, with the happy ending. I just tell the sisters on the board what it's going to be and they'll do it. I'll play it first, and they'll do it.

PL: Just going to the [musical] literacy of the sisters, then...Am I correct in saying, assuming that most of them would use the dots on the page as a bit of a prompt, that most of them are singing by ear, they have a good memory for how they go?

PM: Yes, they do have, and because we keep the Latin psalms alive...see, in the *Liber [Usualis]* here [shows book], they can see how it's written. In those early days, early years, we have some lessons on that in novitiate. I've been looking after novices for a long time and we go through all those things so they'll understand it. Some will take up those things with great interest; others are not so inclined to it, but they'll pick it up quickly enough. So, depending on their talents, some like to play it through and work it out for themselves; others are just happy to listen and do what they hear. So that depends...

PL: With the reforms of Vatican II, we've spoken about the fact that there was a lot of adapting the ordinary parts of the Mass – the *Kyrie* and all of those parts; so they went straight to English...the *Sanctus* and the *Kyrie*?

PM: Yes. I can remember how the sisters used to practise the Dialogue Mass just to get the words, just to be able to give those answers in unison...When we're having a big Mass like for St Therese or Our Lady of Mount Carmel, we always have to go through it. If it's the Archbishop, we know which ones [responses] he'll do and if it's another priest, we have to be ready for whichever one. So we always make sure so that we don't all go in a different direction, but [rather] to take up the response as we hear the celebrant sing it. That's easy, but to begin with, we might have sung perhaps a new English Entrance [hymn] and Offertory and Communion and Recessional, and just sung in Latin perhaps the *Kyrie* and the *Gloria*, and the *Sanctus* and *Agnus Dei*. Now, everything that we had for St Therese was in English except we sang Latin for the Entrance, *Veni de Libano* [Introit from Missa *Veni de Libano*]...I'll let you have the book. That shows how we've mixed it a little bit there, but that was the Entrance...

PL: From the outset, then, just after, say, in the mid sixties, just after your profession, the *Kyrie*, and the *Sanctus* and all of that...probably kept it in Latin a lot of the time...

PM: Until we were happy that what came out...

PL: ...had satisfactory settings...

PM: Yes, [that] it was harmonious and not just a stilted version of the Latin because it always troubled me to hear some of the [ways] they stretched them and tried to be literal, note for note, and I was never happy with that, so I wanted a fresh start. I was trying to work out what we could do. So, that was the Mass. And to begin with, of course, we'd be reciting all the parts, just singing the major parts, and even tomorrow, for instance...we use the *Catholic Worship [Book]*...we've got books for everyone in the church, we'll put up the hymns, we'll sing; it'll be all in English. From those days, when we did it, we tried to keep up with what was current, what young people know. We've continued to add new hymns to our repertoire but just of latter times we perhaps don't learn one week...

PL: Now, Sister, with say the settings by people like Albert Lynch, and Roger Heagney, and Christopher Willcock...particularly now that we have the revision of the *Roman Missal*, again, and there's some new Mass settings even now...Do you have one particular Mass setting of the new [text]?

PM: We sing Paul Taylor's *Mass of St Francis*; that's for this week. Then last week was Richard Connolly's [*Mass of*] *Our Lady, Help of Christians* Mass. In fact, they asked me at the Office of Evangelisation – because I do some work for them sometimes – they asked me if I would think of writing a Mass...before any of them were published...would I think of writing a Mass to the new English words and I was thinking about it a bit and I didn't do anything straight away because I thought, "I'll just see what they come up with." And then they mentioned it again, so I completed what I'd jotted down. I've got it and they've heard it and they said it can be used but I haven't put it in for publication as yet...maybe I will, but I should tidy up the accompaniment before I [do].

PM: It's not like Christopher Willcock with the big numbers. We've sung his one...It was St Therese's centenary year [and] we did the beautiful one...We had some beautiful Masses at that time and, at least on one occasion, we had the help of another choir so men's voices could come into it; other times we sang it here and I adapted the parts to suit us. But mostly, we're singing more simple ones that the people can readily join in, especially since this latest 12 months, this last revision, so that the people don't become too confused, because if I'm not able to play the organ, they still get a bit mixed up, still falter a bit, so we've stayed with the two main ones at the moment.

PL: Prior to the new *Roman Missal*, had you written much in the way of music [for the Mass] ... in the last 15 [to] 20 years?

PM: I did for the Carmelite feasts...for Our Lady of Mount Carmel, St Therese, St Teresa and so on. They were the first words that came out in English and they were not a translation of this Latin at all...For St Therese it was, "He protects, He rears, He guards me as the apple of His eye" ... and I set that to completely different music and we sang it for a couple of years and then there was another revision of the Carmelite words and they came out with a new *Missal* altogether and those words were not in it, so I hastily dropped what we were doing and I thought, "Oh, let's go back to the original one," and that's what we've done of later times...

PL: Just some of the other repertoire and then...Clearly, you can't do motets and the like in three and four parts...

PM: We've done three parts...

PL: Who are the composers who stand out in that sense?

PM: I think even before I came, Dr Jones might have introduced some little book with the *Panis Angelicus* and *Ecce Panis Angelorum* and they sang in two or three parts, depending, and some old French ones...There's one *Bone Pastor* I can remember them singing. It sounded to my ear...they brought it from France, I would have thought, and it was very echo-y, repetitious, very simple when I tried to write down the music, I realised, but it sounded lovely; it got into your soul and because it was repetitious..."Bone pastor, panis vere"...the sisters seemed to know it off by heart but I didn't see any music so I set about writing it down...what I heard...

PL: Aural dictation, almost...

PM: Well, what I heard them singing, so that that was alright. We've had quite a few of those and Arcadelt's *Ave Maria* comes up as a fairly favourite one, yet we sing the simple Gregorian *Ave Maria*, very often too on a Saturday. When we sing Arcadelt's one, we sing the tenor part - it's like a second soprano - and we have the alto and the melody. Sometimes, I'm not happy about it but if they sing 'on note' it's [alright].

PL: Well, some of the famous motets...the Byrd and the Mozart...

PM: We have tried them; we have looked at some of them, especially when we had some of the more *prima donna* voices, but as they've gone out to other houses now, we didn't persevere with those...

PL: So by and large, then, most of your music is in the single voice, occasionally going into...

PM: ...or two parts, three parts, even. I think, "Cut the cloth to meet the need," instead of asking too much. It sounds more prayerful and less pre-occupying in the liturgy.

PM: See, Brian Fitzgerald, for instance...Just the fact that he came, before we had the big centenary celebrations, he came along and gave us a little bit of voice training. Well, it was surprising how they responded to that; someone from outside can say things that you don't like to say to people that you're close to; you don't want to hurt their feelings too much and stop them singing forever, but someone from outside can say it...Christopher Willcock and Paul Taylor and all those people are my friends, so I do like to look them up...I know them very well.

PL: What about Stephen Moreno. Have you done much of his music, now?

PM: We haven't actually, I must admit. Now that the words have been changed, we're leaving all those behind. We used to sing the [Mass] *Shalom* – Colin Smith – It's adapted

now - the words, slightly different, [to the revised *Roman Missal*] and I haven't taken it up again because I think they [the sisters] could do it but it just takes a bit of concentration just to change the words. I thought, "Let's take fresh things and..."

PL: Right. So, for the most part now, with the revised *Missal*, those slightly earlier setting of the English Mass...they've just gone to sleep and...

PM: Yes. Yes.

PL: ...Now, as far as I understand it, there's been no revision to the Divine Office in terms of the English yet. Is that correct?

PM: No, but I expect there will be, when they settle down...In a way, with the Divine Office, because we were ready to sing it, to embellish [it] a little bit...this *Breviary*, which goes back to 1972, I think it is...I jumped the gun, because I started doing...Well, we had an interim [*Breviary*]...the first *Breviary* that came out, translating from the Latin, I got hold of that. When I wasn't satisfied with the words that would flow...the canticles at Vespers and so on...I'd been told, "Well, you have musical license..." So I'd look up the different translations, and then I'd get my own words that would flow. So sometimes we've got a little variation on what's in this current *Breviary*, but I'm expecting it to change again soon. First of all, on my own bat, I just went through and I made some changes; it meant changing the notation a little bit, and I took it along to our Superior and I said, "Look - because the sisters are using the *Breviary* and it might confuse them; the words are a bit different - would you like me to point these marks out...and I've already changed the antiphons." And she said, "Look, we like what we've got. Let's just leave it for the time being and the time might come later." So we've been singing my version of these words...pre-dated this [*Breviary*] without real provocation but it's the same psalms; it's the same antiphons...

PL: Did you use the pre-existing chant?

PM: No. No.

PL: You've written your own chant...

PM: Yes...and psalm tones...And sometimes I've shared [them]. For instance, Fr Stephen List was doing something out at the Cistercians [Tarrawarra], and he asked if he could have a look at mine [settings] and he liked them, so he said, "Well, I'll give you what we've got." So we did a little bit of changing around. Now, I'd already done mine but he said [that] we were free to use any of his if we wanted because I'd said that he was free to use ours. So it was all a happy experience.

PL: How did you notate that?

PM: I can show you. But the sisters are using the *Breviary* [without notation]. They're only simple, very simple really. But the canticle was always a little bit more difficult to set, because it's not regular and we didn't want it to be a straight line and, to begin with, we had enough voices - the choir was really full, up to overflowing - so we could easily sing three parts without any trouble. So, we had the higher and the medium and the lower parts and it's still fairly straight but you'll hear the Saturday one, "Thou He was in the form of God, Jesus

did not count equality with God a thing to be grasped..." I think the tone's right, but sometimes I'd like to make it a little easier for them...

PL: So this is your setting...?

PM: Yes, and the verses and responses [are] ours. [For] the *Magnificat*, we'll be using Gelineau tonight...

Participant: Sr Isabella Princi, OCDM
Community: Carmelite Monastery, Kew
Date of Interview: Sunday, October 7, 2012
Time of Interview: 2.00 pm
Duration of Interview: 00:41:28

PL: When you came at the end of '89, when you really entered into [the novitiate]...Do you remember much about the daily life in terms of the various Hours that you observed and the Mass? Presumably you had a Mass every day?

IP: Every morning, yes. Sometimes twice. If there was a visiting priest, there'd be another one at eleven o'clock! Yes...

PL: And the actual Hours that you observed...Were they much the same sequence as they are today? Have they changed much in 20 years or so?

IP: When I first entered, I think the times were a little different and we had the extra...You know how last night we had the combined Office, the Office of Readings was popped in the middle of Vespers...When I first entered, we used to have an Office of Readings separate...for quite a few years. It would only have been maybe in 2007 or so that we stopped having the full Office of Readings in the evening. When I first entered, it was later in the evening, too. The timing of it wasn't as close to Vespers as...

PL: We'll be coming to Vespers today at 5.30pm and then you have your own [i.e. as a community] Compline, private prayer, in...what sort of time would that be in the evening?

IP: That would be usually about 9.00pm.

PL: Before we come to the liturgies a bit more...When you're not engaged in your liturgies as such...Do you spend quite a bit of time looking at new music, for example, because of the revisions to the *Roman Missal* and the like...So what's your role in all of that?

IP: Sr Paula usually gets the music for me and then I look at it...and yes, I would spend time learning it, and then we have choir practice after...

PL: So that then you come together and have choir practice from time to time...

IP: Yes, when there's something new, like last year we had to start the...Was it last year a Pentecost, we had to [learn] the new Mass [settings]...the new *Gloria*. I was just thinking, today...Usually on Sundays we used to have the Latin *Sanctus*, which I really miss now, see, because we had to learn the new "Holy, Holy, Lord God of hosts..."

PL: Yes...

IP: So I'm starting to miss those because [on] Sunday we used to have the beautiful Latin, 'old' Latin "Holy, Holy" during the Mass... Yes?

PL: Well, this is very important, actually because... a couple of things surprised me today because the singing for the Offices, the two that we've now heard, has been beautiful, and for the Mass, I was thinking that you would probably have sung the Ordinary... the *Sanctus* and the *Agnus Dei* and the like... So are you intending to sing those in English eventually with the new settings... Oh, well you did sing the *Sanctus* today, didn't you?!

IP: Yes, and the "Lamb of God"... Yes.

PL: ...and the *Gloria*?

IP: The *Gloria* we do on the feast days... for example on St Therese, St Teresa and all that, we do sing the *Gloria* and... the *Kyrie*... We have that but on solemn days...

PL: So, up until very recently, they would have been in Latin would they?

IP: Especially the *Sanctus* on Sundays...

PL: Do you think you'll go back to that?

IP: Yes, I'm hoping we will. It was just to get everyone used to the new "Holy, Holy", the new ones... I remember at Easter ... we kept to the Latin for Holy Thursday and the Easter Sunday as well. The *Gloria* on Easter Sunday was in Latin and so was the *Kyrie* on Holy Thursday...

PL: Now, who makes the decision about whether you do this in Latin or English? Does Mother make that decision or does she leave it to Sr Paula or yourself? How does that work out?

IP: Yes, well, you see, because the books were made to help the congregation join in for Holy Thursday and the whole Easter [week]... books were made for the people to join in and so it's just very convenient to stick to what's been put in there, so that [we] don't have to re-do the booklets. So that's why we've kept the Latin on a couple of those days...

PL: So do you feel, in a sense, it might be part of your obligation to preserve some of those things? Do you see that as your role?

IP: Yes, I do. Yes.

PL: So, do you get a sense that they pine after the earlier years?

IP: No! They have memories... Last night Mother was reminiscing back [on] how beautiful the Latin, the sisters, the chantresses - most of them have died now! - how beautifully they used to sing the Christmas Office and they were naming all the different things in the Latin... "It was just so beautifully sung and we miss those singers."

PL: So, Sister, your role then, with Sr Paula, is to try to pick the eyes out of the newer settings of Masses that become available and decide whether you're going to learn them yourselves and then whether then you'll try to make them part of your congregational worship as well. So, if we talk about the Mass for a moment...When I was speaking with Sr Paula there were several well-known settings – Christopher Willcock and Roger Heagney and there's an Albert Lynch Mass - that they seemed to use quite a lot, but of course, with the translation being revised, I guess they're not really being used at all now?

IP: Yes...

PL: Are you getting new versions of the Masses now...with Christopher Willcock, I think has done another one and Paul Taylor, is it?

IP: Yes, Paul Taylor [*Mass of St Francis*]...I think that's the one we had today...Yes. And there's another one called [*Mass of*] *Our Lady, Help of Christians* [Richard Connolly]...I can't remember the composer...They're the two we've been having since last year...We've stuck with those two....Do you know the Colin Smith, the *Shalom* Mass?

PL: I know of the Mass, yes.

IP: We used to sing that often but, because the words have been changed since, that is another alternative as well but we don't use that unless someone asks us...that they prefer that one.

PL: So, those words have been updated to scan...

IP: Yes, so basically the same music, but in parts we can either do a few less words or a few more words [in accordance with the revised translation]...they've just changed the music.

PL: And then, other than that, there'd be a hymn here and there throughout the liturgy...the Entrance hymn, the Communion hymn, the Recessional hymn...Now, do you tend ever to sing some sort of motet or anything any like that at Communion or afterwards, normally?

IP: When I first came, they used to do that, yes. There were more singers here at that time but they've gone to other Carmels and so the part singing – I think it was once a month...Did Sr Paula tell you about the concerts she used to give during the Exposition [of the Blessed Sacrament] on the first Sunday of the month – they'd have Exposition all day – she would give an organ recital around three to four...

PL: She didn't tell us about that...She'd be too humble!

IP: And the sisters would sing motets in between...Yes, yes...

PL: Right...

IP: But since many of the singers either have gone to Florence or Canberra, it's a little bit difficult to get us singing in parts. There is a motet we sometimes sing for the Ladies' Auxiliary - that's just a small group - the *Ave Maria* in parts. So, with a little bit of practice, we can all sing in the parts...

PL: I noticed this morning you sing occasionally in two parts, don't you.

IP: Yes, Sr Angela will sing the lower part. Yes.

PL: But, for the most part now, you'll sing in monophonic...single voice.

IP: Sometimes there are descants...

PL: So, Isabella, you spend some time each day...obviously, you're very occupied with the actual liturgy; you spend some time just checking out the new music and learning it yourself. How often do you come together for a formal choir practice, where you say to the sisters, "We need to practise." How often would that happen?

IP: Before a special day, when we know there are going to be many people here, we would practise during that time when we'd usually have Midday Prayer...sometimes during Midday Prayer time, that would take the place [of Midday Prayer]. The choir, with Mother's permission, we can use that time to practise over the hymns or whatever we're going to sing for a big feast day, because it's so hard in the early...When I first entered, after breakfast we'd all come straight back to the choir for choir practice...

PL: Apart from the music, what else do you [do]?

IP: Yes, I do that, the cosmetics; I help make them and pack them for places and if they ring up asking, "What's in this?" sometimes sister sends me to tell them what's in it...

PL: So, you spend quite a bit of your time doing that each day?

IP: The liturgy...I need time to look at music, new music. Sometimes I think, "Oh, I need to look up...I'd love to look up that tune or something, or just learn something for myself and then present it to the sisters or...Someone might send in some music and suggest to Mother "Oh, I found this on the internet" or something, and then maybe sometimes only the words are given and I have to find the tune. So things like that I could do after Compline at night or in the middle of the day we have this desert hour where I could do things like that. But otherwise, the time's really...we've got to do work or cooking or cleaning, so the time for the liturgy...unless there's something that's going to happen soon...

PL: So, still with your role in gathering up the music...Do you solicit music from [composers] like Christopher Willcock; do they send it to you? Does it just somehow find its way into your hands...a setting or a particular psalm setting that might be nice to try. How does that find its way to you? Do you liaise with people like Christopher Willcock much?

IP: Sr Paula does. You know when it was the centenary of St Therese? They asked him to write a hymn for that and he did...*To Live by Love*. I don't really have contact with musicians...

PL: So other than that, then, you're really relying on Sr Paula's settings of the various psalms...

IP: Yes. Sometimes I find something in the...we get the magazines like the *Kairos* – the liturgy news – if I see something in there that I'd like to learn and then I usually go to Mother and she'll get it for me or get someone to buy it...I don't really have contacts...

PL: ...apart from Sr Paula might decide to do a new setting of one of the chants or something like that. Is that how that unfolds?

IP: Yes...When I first came, we used folders with all the music written in [them] and some of the words were not as close to the Breviary as they are now and because we all each have a Breviary now, some of the words...we've gone back to what's actually in the Breviary...for some of the antiphons...they might be just [slightly altered]...very tiny...just for the music's sake...

IP: When I first came, for the novitiate, we had to really learn all those psalms, with all the accents...when you go up and when you go down. We spent a lot of time in the novitiate [on] the practice of the singing. Now we don't have so much practice as a choir, but everyone originally would have had a lot of practice during the novitiate years. You had a set time every day to learn psalms, to learn the antiphons and all that...

PL: Now who taught you those?

IP: Sr Paula...

PL: So your learning day was quite structured, and part of that was choral training, if you like...

IP: Yes. And for every Office, we had to learn all the Latin...all the Latin antiphons and all that. Now it's more of a revision.

Participant: Fr David Tomlins, OCSO
Community: Tarrawarra Abbey
Date of Interview: Tuesday, October 9, 2012
Time of Interview: 2.15 pm
Duration of Interview: 00:35:03

PL: As I understand it, you've reached that certain age...you're 75 or something like that...evidently it's in the Cistercian Constitution that there's to be an election of a new abbot.

DT: That's right. Yes.

PL: So, how many years have you been Abbot?

DT: I've been Abbot for 24 years. I got the open ended term. You can have an open ended term or a six year term. They've got to decide that before the election and I got the open ended one, so 75 is the extreme cut off...

PL: So you must have been elected around...

DT: September '88.

PL: That might be a good point to start, so if we back track from there. [In accordance with the Cistercian tradition], you have pretty much lived your religious life just at this house or have you been elsewhere as well? In what year would you have joined the Cistercians?

DT: I joined here in January, 1960 and this has been my community ever since. It doesn't mean that I haven't been anywhere else. I had two years' study in Rome...and I visited many other communities in many other places, almost all of them Cistercian, one or two Benedictine.

PL: So, that's a perfect time for our discussion, because it means, in effect, you were part of the community for two, or three or four years before the changes of Vatican II probably started to filter through. So, prior to that, when you entered in 1960...entered into the congregation...can you briefly reflect on how you conducted your day in terms of the liturgy and the hours...has that changed very much...not so much the content, but the actual structure of the day...has it remained fairly much as it was then? Has it transferred to today or how has that unfolded if you can remember?

DT: The structure of the liturgical day has really remained fairly stable except for the fact that Prime was abolished in the wake of the Second Vatican Council. The Mass has changed in as much as it became a real community event in which the whole community participates now which was a different scene back in really the first seven or eight years that I was here. What happened in those days was that each priest said his own private Mass in the early hours of the morning, with at least one non priest generally serving his Mass, [with] altars all around the church and the priest and his server received communion at that Mass. What we call the High Mass, I suppose, was at about quarter past eight in conjunction with or just following the Office of Terce. That was celebrated with the Principal Celebrant and generally a deacon and all the Choir monks present to sing that. The other half of the community...the lay

brothers...wasn't there; they were already out at work and nobody received communion at that Mass except the celebrant. So it really wasn't a proper community celebration of the Eucharist...So, those would be two of the main changes in the structure of the liturgical day.

PL: Now, of course, right at that time, everything would have been in Latin, wouldn't it?

DT: Everything was in Latin.

PL: And then, shortly after or around Vatican II, my recollection of it is that we would have started to have the Gospel at least translated after we'd heard it in Latin?

DT: Not in our community. It was all in Latin.

PL: So, after Vatican II then, when the changes were certainly staring to filter into the parishes, how did your community respond to that and how much of it was imposed upon you...that you had to start to pick up on the vernacular in your liturgies? Can you recall how that would have unfolded?

DT: It would have been left to each of the communities to implement it as and according to the timetable that they chose themselves which basically meant the abbot and his consultation with his liturgy committee, but with the community to a certain extent. Our community changed from Latin to the vernacular as soon as it was possible, and it was made possible very quickly by the fact that the community in Kentucky – Gethsemani – had a very good liturgist and he was producing all of the material in English and the community at Kentucky offered, to all of the English speaking communities of the world, the material if they wanted it. It was something that we accepted immediately with great gratitude and it enabled us to move directly into the vernacular liturgy, both Mass and all of the Offices. That was around about the end of '68...at the latest we would have moved into that, because I remember it was the year Michael [Casey] and I were ordained, in the middle of '68. In early '68, I had hepatitis and was living in isolation and I was given the care of all this stuff as it poured in, in the mail from America, sorting it into bundles and then we had the Psalter, the Grail Psalter, which was coming in that form also, bound and the rest of it...the hymns, the antiphons and so forth...appropriately dealt with. So it was 1968 that we would have implemented that, I think.

PL: Now, that liturgist from Kentucky...when you say it was disseminated around the world, was that just within the Cistercian communities you were referring to?

DT: Well, as far as I know...We got it free ...absolutely free. He just made it available. It was a wonderful gift. As far as things went, it was an initial translation into English and a translation of the music, so to speak, and something that could be use in the vernacular but sticking fairly close to the old antiphons and so forth.

PL: Do you recall the name of that person?

DT: Yes, Fr Chrysogonus Waddell.

PL: So what you're saying, if I read you correctly, is that the English you adapted as best you could to existing chants...do you recall where they would have been derived [from]?

DT: I think if you ask Michael or somebody like that, you'd get a more accurate answer to that question.

PL: So how easily did you all adapt to that? On Saturday evening did you say, "Well that's the last of the Latin" or did you have some times when you did some Latin then English and just rotating a bit to ease the pain?

DT: It slid in a bit, but it was fairly fast. I was ordained in '68...Michael and I in the middle of '68. In the middle of '69, I went to Rome for two years of study, and during the summer of 1970, I travelled to our mother house in Ireland, during the summer holidays and visited various of our communities on the way...

PL: Now, you referred to your mother house in Ireland. Did you get any directives from the abbot there about what should happen here, or were you pretty much an autonomous set up?

DT: We're autonomous communities. Cistercian communities are autonomous within the other structures of General Chapter and the mother house-daughter house visitation type of situation. But, no, decisions like that were left to the local community.

PL: So, in 1954, my understanding of it is that Dr Percy Jones played a major role in getting this [community] established here in Tarrawarra. Is that fair to say, or is that perhaps too glowing?

DT: It's possibly a bit too glowing. I think he was very helpful, but Cardinal Gilroy was the one who issued the invitation that eventually got somebody out here to start looking for a site. It was to be in Sydney and Percy Jones was in Melbourne, so the initiative came from Sydney. It didn't work out there; there was no [suitable] property and 12 months later [they were] still floundering around. In the meantime, various other bishops had issued invitations to their dioceses, Melbourne being one of them and Percy Jones was certainly very, very helpful and hospitable but, against that background, he didn't really get that moving...

PL: The reason I ask that is, of course, being the fanatic on Gregorian chant that he was, did he ever come out here [to assist with chant]?

DT: He would have been out here. Now, Fr Mark would certainly be able to answer that better than I could. I was just a youngster in those days and we kept our noses out of things. But, he certainly came out here and he would have been involved with Fr Stephen, who was our organist and cantor and so forth for a long time until he went and died on us and we were very much involved in Percy's funeral by his request. So, there was a lot of connection; I was just putting the brakes on [the notion] that he kind of founded us; he didn't, really.

PL: So, he had an influence. Would it be fair to say, Fr David, that you weren't the driver as far as the music was concerned; you left it to those who were regarded as the musicians?

DT: Yes, I've never been a musician. I can't play anything...

PL: As I understand it, we've got that bridge from the Latin to where we are now [with the English]...

DT: Which I was very, very happy to have. I must have nearly driven my novice master around the bend during my first two years here as a novice saying “Why can’t we pray in our own language?”...never, really, ever believing that we would and all of a sudden, a couple of years later, it had happened, probably to his distress. But it was, really, just only [my] complaining. I think something like the night Office was probably the heaviest burden of praying in Latin because...the psalms became familiar by constant use...every week you use the same psalms at least once...but especially at Vigils, you were possibly hearing readings only once in the year and at that time of the day and in a foreign language and so forth...

DT: ...When I came here, the novices would have a class once a week, or something like that, in the Latin and Gregorian stuff. Probably these days, for the most part, you join the Choir and you pick it up, even guests pick it up fairly easily. Doing the duties takes a bit more...specific focus and so forth but the chant is fairly simple and most people pick it up fairly easily

PL: Now, as far as the texts are concerned, I presume in the late sixties, early seventies you were hit with a whole lot of English translations and then presumably over time [with] the various settings of Gelineau and Deiss and people like that...did you acquire a library of psalms and those sorts of things? Do you remember how that would have been picked up or did you leave that up to the Director of Music to get that organised?

DT: I wouldn’t have been directly involved in it, but what we did on the back of the material from Gethsemani was that the Psalter that we used was the original Grail translation...1963 or whatever it was...so that was our first vernacular Psalter and we’re still using the Grail Psalter but we have re-done it a couple of times, so that now it’s 1967...I’m just guessing the years now, but I think there have been at least three versions of the Grail and 10 years or so ago, we printed our own version, using the latest of those which was one of the things that we were trying to achieve which was more inclusive language. But we worked through it and we ‘fiddled’ it a little bit ourselves; we got permission from the Grail people and so forth...Sometimes it was God, God, God. God....all the time; there was just too much of avoiding “He” type of thing, so we did fiddle a few things there and there was one psalm about how good it is for brothers to live in unity...we stuck with “brothers” because it’s just so, so, so traditional down through the ages...Augustine and everybody has commented on it...for a cenobitic community, it’s got its resonances. So, that’s the Psalter...you’d have seen it.

PL: That’s your beautifully bound ‘Brown Book’. So when you say you worked on it, that was just members of your community here, not wider afield, just the people at Tarrawarra?

DT: Our community worked on it, and when I say “our community”, it was basically the liturgy group and I was involved in that and it was actually put up on the computer to be printed off by a Uniting Church minister friend of ours. It took a long [time] and a lot of hard work to make sure that it was all good. So, it’s ours but it’s also across in New Zealand because the abbot over there was a member of this community and he was one of our organists and they pinched him while my back was turned!

PL: Now with the 'Brown Book' so called, did you just keep on letting the English evolve or did you keep going back to the Latin, such as has just been done [for the new *Roman Missal*].

DT: No, we didn't go back to the Latin at all. It was not really us who was driving it; it was the Grail translations that were revised a couple of times. So, it was happening 'out there', but there were just a few things and Michael [Casey] probably contributed a few things that he went back to...Latin or whatever, but, no, basically it was the Grail revisions.

DT: You've asked about Gelineau and things like that. We have used, especially in the past, back in the late sixties, early seventies...we've got the Gelineau books and we use some of those. They weren't normally used in the Office; it would have been more as a Mass text or something like that and we've got a number of the hymnals, Australian and otherwise, that we have used.

PL: You'd be well aware of the various Mass settings that we used up until the recent revision of the *Roman Missal* and then, of course, that revision has triggered the necessity for some new Mass settings. Not having attended a sung Mass here, what impact has that had on your Masses or do you stay with very, very simple settings that don't require ornate organ accompaniments for the Mass?

DT: Well, it's not ornate...The present liturgy group have gathered together, before the transition, a collection of the [new] Ordinaries, and we tend to sing those. At the moment, we seem to be using the first or second one in the book on Sundays and then week by week we will use this one or that one all though the week. I'm not sure how many sets there are there, but they were texts...they were musical settings that either could be adapted to the new texts easily or were written for the new texts...and that's what we're using...

DT: I think the liturgy group used me to launch it just before I left for the General Chapter...that we were actually using the [new] Eucharistic prayers and so forth just before I left for the General Chapter and they weren't imposed until sometime while I was away.

PL: And when you say 'imposed'...

DT: ...the Australian Church said, "We're coming in on such and such a date."

PL: So while you have a lot of autonomy in many things, that was imposed by the Australian Church; that applied to everybody?

DT: Yes. It does. Liturgically, we do have to toe the line, not in details, like what hymns and all that we use...but liturgical norms that are drawn up for the Australian Church basically apply to us.

Participant: Fr Mark Ryan, OCSO
Community: Tarrawarra Abbey
Date of Interview: Tuesday, October 9, 2012
Time of Interview: 4.00 pm
Duration of Interview: 00:36:42

PL: First of all, Father, can you tell me...when did you join the Cistercians here at Tarrawarra...what year would that have been?

MR: 1950. Well, I joined in Ireland...Tarrawarra wasn't here!

PL: So, what year did you come out here? Did you come out with the foundation?

MR: Yes. September '54...

PL: Right. So that was after all of the 'toing and froing' with Dom Eugene?

MR: Oh, yes...

PL: And [Dom] Camillus, deciding on where the abbey was even going to be...near Sydney or near Melbourne?

MR: Oh, yes. Yes.

PL: How did you feel about coming to Melbourne, then?

MR: Oh, [it was] the spirit of adventure.

PL: Was it? So you had joined the Cistercians in Ireland, at the Mother House there, and that was Roscrea?

MR: Roscrea; yes.

PL: Roscrea...and you've been here ever since?

MR: Correct.

PL: And that's also with Br Celsus?

MR: Yes, and Fr Carthage [O'Dea].

PL: You have been nominated as the organist. Did you have much training back in Ireland?

MR: Well that's the reason they sent me out sent me out!

PL: Because you were the organist?

MR: Oh yes...And also because I had been learning building skills for 12 months at Roscrea.

PL: So you were quite well regarded as musician back in Ireland?

MR: Oh, yes... You might remember, [the] ABC used to have the *Divine Service*?

PL: Yes.

MR: I was the organist for the three occasions they did it from here.

PL: So, Father, when you came out here, what I'd like to talk about is just what you can remember about your various services before the second Vatican Council and then we could just have a bit of a chat about what you can remember about the changes that happened in the mid sixties, after the Vatican Council... Before Vatican II, I understand that the community here observed all of the hours... the major and the minor hours...

MR: Oh, yes.

PL: Now, were most of them sung when you first came? Which ones do you remember that you would have actually sung?

MR: We would've sung everything except the Office of Vigils or the Office of Readings as you might know it... Oh, yes.

PL: And so, that continues today?

MR: On Sunday, we will sing the third Nocturn. It's a canticle; we'll sing that, unaccompanied

PL: And what about Compline? Did you chant that as well?

MR: Oh, yes. We always did Compline.

PL: Now, when you were doing those, what books did you use as your reference books or did you learn most of it by heart?

MR: Oh, no... We had a Psalter... a big Psalter... Two people would be looking at one book and they'd be resting [it] on the choir stalls in front of you. For every two [people], there'd be a big book. That had all the psalms in it... the back portion would have been allotted to the hymns that we would have been singing.

PL: And they would, of course, all be in Latin?

MR: Oh, yes. All in Latin.

PL: So how did you go about learning those [psalms] when you first entered into the community? Who taught you all of those?

MR: There would have been a few basic classes on how to read it, because, as you'd know, most would be tonic solfa, and so the people would have to know where the doh was.

PL: When were you actually ordained?

MR: I was ordained here in Melbourne.

PL: And what year would that have been?

MR: The third of January, 1957.

PL: So when you came out [from Ireland], were you a novice, or were you already a brother?

MR: I was a professed monk.

PL: ...and you were training to be a priest?

MR: Yes. In actual fact, last Friday, I celebrated the diamond jubilee of my profession.

PL: Isn't that lovely. Goodness me. So sixty years...

MR: When I came out on the boat, there were three priests on the boat, three students and two brothers...four brothers throughout. Over five or six years, 22 came out [from Ireland]. There would have been...At our peak, we would have had 12 priests, actually.

PL: At the peak...really? And how many brothers would you have had at the peak?

MR: Oh, we had 35...that would be including the 12 priests.

PL: Goodness me...And now, you've got about 16, is it?

MR: Yes. We're feeling the pinch! We've advanced in age...I hope we've advanced in wisdom, too!

PL: So at that stage in those early years when Tarrawarra was established, it's my understanding that you would have gone through all of the Divine Office and you sang most of it and you used the choir books, as you've just explained...

MR: Well now, the lay brothers were quite a distinct group in those days...they wouldn't have been at the Office...

PL: Now, as far as the Mass is concerned, that would have been in the Tridentine Rite, with the priest facing away from the people?

MR: Yes.

PL: So you were ordained in 1957, so that would have been in the old Rite, with all of the Latin. What do you remember when Vatican II happened? Do you remember the changes starting and the English coming in and the altar turning around...What do you remember about that? Was it a big thing for you, a big shock, or did you welcome the introduction English?

MR: It immediately began with the scripture readings in English; the rest was still in Latin. Because I remember when I was ordained, actually, I had breakfast at the Cathedral presbytery with Archbishop Simonds. We were talking about English coming in and he was holding fort that we'd never have the Canon or the Eucharistic prayer in English...by Jove, if he were alive today...!

PL: How did you start to make the changes with the other parts of the Mass? Presumably you had the Sanctus and the Agnus Dei all sung in Latin...so when did you start doing those in English? Do you remember much about that?

MR: I think probably mid sixties...something like that.

PL: Who helped you with the music to start to have different settings of the Mass? Where did you get those from?

MR: We got a lot of our music from Gethsemani Abbey in the States, where Thomas Merton was...Fr Chrysogonus was a great musician.

PL: So he sent you the new translations of the Grail...into English or did he do the music?

MR: No. We would have picked up the translation ourselves, but he would have sent us the music, or the psalm tones. Like nowadays, actually, you would have seen in the Church, there's a little book for Ordinary Time...green cover. Well now, we have a book for the antiphons for the Ordinary time of the year; we have one for Advent; we have one for Christmas; we have one for Lent; we have one for Paschal time. Well now, you'll notice a difference in the style of the music, because Fr Stephen, God rest him, composed a lot of the antiphons, but the Lenten book and the Easter book are antiphons from Gethsemani; they have a much nicer flow...

PL: Fr Stephen was one of your priests?

MR: Oh, yes.

PL: Was he the organist before you?

MR: Well, he was *also* an organist...

PL: Along side of you?

MR: Oh, yes.

PL: If we're being honest with each other, you felt the ones from Gethsemani had a slightly better flow about them?

MR: Oh, definitely...definitely.

PL: Did Fr Stephen think that as well?

MR: I wouldn't say so! He had a more 'modern' approach to music...Actually, he composed a set of antiphons for Vespers on Sunday, for the Magnificat based on the three year Gospel cycle, but when he was assumed into glory, as the Salvos would say, we dumped the books!...because, he had some unusual intervals in the music...OK, you could manage it on a keyboard, but the human voice isn't registered to do that...

PL: And did most of the monks find them difficult to sing?

MR: Oh, yes. Yes.

PL: When Fr Stephen died, then you picked up the duties again about 12 years ago.

MR: Oh, yes.

PL: And with that, quite a bit of his music that was difficult to sing, you just put to rest...is that fair to say?

MR: Oh well, it would be the ones that were used on Sunday were put to rest because quite a lot of stuff we're using now would be his...

PL: Would it? So is that in the little green books, for example?

MR: Oh, yes.

PL: When Fr Stephen's music got put aside, what did you replace it with? Did you write some of your own music?

MR: Oh, no. No. We just continued to use the same anthems every alternate Sunday; that's in the green book.

PL: So who wrote most of the antiphons in the green book?

MR: It would be Stephen.

PL: So those ones, you've kept...

MR: Oh, yes. Because, you see, they're fairly short whereas the ones that he had on Sunday were an episode from the Sunday Gospel or something, so would tended to have been longer...

PL: If you put those to rest, what did you replace those with?

MR: We would have had the old style anthems before he composed them, so we just brought them back.

PL: And do you remember who wrote those, or were they more based on Gregorian chant?

MR: More based on Gregorian chant. That's the beauty of the Gethsemani stuff...it's based on Gregorian...Actually, I think you'll find that Stephen would have composed up to 50 different psalm tones...whereas, Gethsemani would have been based on the old eight psalm tones; there might be a slight modification here and there.

PL: OK. So, a lot of what you now use is some of Stephen's and some Gethsemani. What about composers like Deiss or Gelineau...did you use any of those at all?

MR: Oh, we did; we did. In fact, we still have Lucien Deiss's books.

PL: And do you decide when to use them? Is that your choice? How does that happen?

MR: Well, it would be my choice. We do use [Deiss], for instance on Ash Wednesday, I forget now...there'd be one or two pieces that we use for Ash Wednesday when we're putting on the ashes...We did use Gelineau psalm tones in the past...

PL: What about the Mass? f we could start with the very recent changes...with the introduction of the new translation.

PL: What setting would you use tomorrow?

MR: Well, you see, on most occasions, we combine the Mass with either Lauds or Vespers, so tomorrow evening, you'll find we'll start off with the three psalms of Vespers and then move into the prayer for the Mass...the first reading and then we'll have a responsorial psalm. All the music for the responsorial psalms comes from Gethsemani.

PL: Now what about the Sanctus? Will you be singing that in English or Latin tomorrow night?

MR: ...English, English.

PL: And what setting of that would you be singing; do you remember?

MR: Again, we have our own settings that would have come from Gethsemani.

PL: Even for the new English?

MR: Well, it would have been updated by Brian Keogh in New Zealand. I think the only difference is in the first line of the Sanctus, I think.

PL: Now in some churches, for example, they'll still sing the Kyrie in the Greek...Do you do the whole thing now in English...no Latin or Greek?

MR: Yes...No Latin...Occasionally we'll sing the Kyrie in Greek.

PL: According to Fr David, there's a novice here at the moment and he's having some lessons in the organ. Is that correct?

MR: ...Piano.

PL: Because eventually, let's be honest, we're all going to fall off the perch, so this is the planning for succession?

MR: Oh, yes. Well, you see, he's never played a keyboard at all, so he's really starting from scratch...

PL: And he's your only hope at the moment for the music?

MR: Unless someone else joins.

PL: Just speaking about the organ...Now, it's a beautiful instrument. You would remember when that was installed, of course...Who's the builder? When was that?

MR: Oh, yes. That's very recent, actually. We had an electronic organ before that one...Actually, I think it's an English organ company...there's a little plaque on the organ...

Participant: Fr Michael Casey, OCSO
Community: Tarrawarra Abbey
Date of Interview: Wednesday, October 10, 2012
Time of Interview: 9.00 am
Duration of Interview: 00:28:57

PL: When did you join the Cistercian community?

MC: February the second, 1960.

PL:...and what about your ordination as a priest?

MC: My solemn profession as a monk was on the seventeenth of March, 1965; my ordination [was] on the fifteenth of June, 1968.

PL: When you first arrived...first of all, just the Hours of the day...I realise that as a result of Vatican II that one has been suppressed...but otherwise, the rhythm of the day...has that remained fairly much [the same] now as it was then?

MC: Yes. We had the full Latin Office at that stage, which was somewhat longer than the present English Office, but the additional Office was the Office of Prime which was followed by a daily community chapter. Otherwise everything else was more or less as it is today...more or less at the same time.

PL: When did the suppression of Prime occur? Was it '63 or '64 or little bit later than that?

MC: It was later than that. Here, we switched to the English Office in June, 1968 and I think we continued with Prime...well, let's say Prime disappeared around the same time. I'm not sure whether we continued with it for a while or not.

PL: And that was very much at the discretion of the abbot at the time within this community?

MC: No...It wasn't a local decision; it was done universally.

PL: And so, the transition from the Latin to English, just so far as the Hours are concerned, first of all...Was that quite abrupt, or was it a fairly subtle change over a year or two?

MC: As I say, the first thing that happened was in June, 1968 was that we went to Compline in English, the advantage of that being that Compline was every day the same, so it didn't need a whole collection of books...just a single booklet which, after a short time, was unnecessary because the psalms were memorised. But, from then on, at a fairly steady rate which, in retrospect seems quite abrupt and quick, but at the time seemed just normal because everything was rapidly changing in those days.

PL (4:22): And the translation of the psalms...was that the Grail translation that you used?

MC: We adopted the Grail. Yes.

PL: And then the actual [musical] settings...I believe that many of them would have come out of Kentucky?

MC: They came from Chrysogonus Waddell of Gethsemani. Yes.

PL: And so, certainly within your community, they were the settings that you adopted for the most part?

MC: Progressively, especially for particular feasts, Fr Stephen List composed tones which, as a rule, were more difficult than Chrysogonus's partly because the early compositions by Chrysogonus were modal and so you stayed within the general ambit of the chant to which we'd become accustomed and were able to guess...if you couldn't read the music...you were within a specified range and you were able to anticipate fairly easily. Stephen's were much more 'musical' and consequently more difficult for the infantry.

PL: It's my understanding, when Stephen passed away, that a lot of his music, shall we say, was put aside and you reverted to the [Gethsemani settings]...

MC: Where possible. Yes.

PL: ...the more singable, more memorable settings of the psalms?

MC: Yes. It's not the first time that that's happened. When one of our founders, Stephen, the third abbot of Cîteaux, died in 1134, immediately the liturgical regime which he had initiated began to change...it took 13 years to 1147 until they had got rid of everything he'd put in, but the dynamic was the same; once the man's out of the way, then you begin to get rid of the things that he'd put there.

PL: And at that early time, still speaking of when you came to the Abbey, I know, broadly, Dr Percy Jones had a significant influence on a lot of the local parishes, the diocesan church music and in some religious communities as well, do you feel or do you recall that he would have had any significant influence here, apart from the fact that I know he 'drove' along this place as a possible location for an abbey...do you remember much involvement with him?

MC: I think that we sang his "Lord have mercy" at some stage or another but significantly less because we had our own Commons as well from Gethsemani...We did learn a couple of his Masses, but he didn't have the same influence here that he might have had outside.

PL: Now, still going back to that earlier time, as far as the settings of the Mass were concerned...1960, then you would have the Ordinary...the Sanctus, the Agnus Dei would have been out of the *Liber Usualis*?

MC: No. They were done from our own books. The Cistercians had a Rite - the Cistercian Rites - with our own calendar, with our own liturgy of the Mass which has been reduced now to a usage of the Roman Rite, but it's an antique rite that was not suppressed at the Council of Trent and so it continued on. So, we had all our own books. The Gregorian chant which we used was considerably simpler than what you found in the Roman Rite, the *Liber Usualis*. I suppose the easiest way to describe it is that it had less notes, and I still notice today, going to Benedictine monasteries which are using an updated version of the *Liber*, that the ones I remember were much simpler. They ended on a single note whereas the Benedictines would

have a *Torculus* or something like that. The other thing was that there was not a radical revision of the hymn texts; so our hymn texts were actually comprehensible, whereas many of the ones in the Roman Rite had undergone a kind of classicisation and the texts became far more difficult to understand...the texts of the hymns.

PL: So they were the settings that you employed prior to Vatican II and then with the introduction of the vernacular...Were those settings able to be adapted, or were they pretty much discarded?...I'm talking [about] the musical content.

MC: It depended on how elaborate they were. If you have a very melismatic kind of piece, then it's almost impossible to set this to English, obviously; it becomes ridiculous. And so the simpler Mass settings which you know [in] the *Kyriale* were described as Masses for working days – days on which we work – and days on which we don't work and they had their own designations. Those kinds of settings could be transferred over to an English text.

PL: Did you use any of the sorts of settings just after Vatican II that had been picked up in the diocesan communities...the Lynch Masses or anything like that, or did you pretty much stay with those settings we've just discussed?

MC: I'd have to say both. It's just the inconvenience, I suppose, of introducing a new setting. We used to use them on more festive occasions...our own settings were rather plain...and I think also they provided less scope for the organist to flourish!

PL: Well that was something I wanted to lead to and we may as well go there now, that even the newest of the settings of the new *Roman Missal* are contingent upon the abilities of organist, because some of the organ accompaniments are quite intricate. So have you found that to be a limitation, do you feel?

MC: Well, yes. If you don't have organists, that reliance on an organ is very difficult. I think this is one of the things. People romanticise Gregorian chant, but in an Australian context, it was extremely difficult for a number of reasons. First is that it requires pure vowels, because the sound is carried by the vowel and Australians don't have pure vowels and so you get a variety of vowel sounds and you don't get the kind of unison that you do in countries, like French, for example, where the vowel is more important than the consonant. That's one thing. [The] second thing is that I don't think Australians really understood the difference between an arsic accent and a thetic accent, so that this kind of uplift that is necessary for Gregorian chant...It goes well with Latin, but when the only accent that you know is a thetic accent, you end up with a heavy, Germanic kind of sound that isn't at all very palatable to the ear, shall we say. The third thing, just on the organ, is that traditionally, in our order, the way things were done was that the control of the choir was given to a cantor on each side whose principal task was the maintenance of the pitch and everyone was expected to follow the cantor, in much the same way as we do tend to follow the organ, who would project out at each verse - the cantor on each side - to keep the choir at the right pitch, but also at the right speed and so forth. Now, when you get some reliance on the organ, that means that people lose this ability to register that they have to reach up to the pitch [for] each verse, and so we kept the antiphonal recitation of the psalms as distinct from, say, the Benedictines who would go from the choir to a schola or even a soloist; we went from side to side, and that required two cantors that were able to do that. If not, you had to rely on the organ and the more you rely on the organ the less the skills of chant are maintained. The other thing I think that

should be said about our way of doing things was that it presupposed a community that had been doing the same sequence of chants for 40, 30, 20, ten, five, two, one years, so you had this whole range of abilities, most of which was traditional knowledge; all they needed was a little bit of leadership. And so, newcomers, as it were, mainly learnt by following the rest of the crowd who knew it mostly by heart. There wasn't so much need for singing practice or skills or anything like that. They just mostly sang by heart and in the middle ages, in fact, they didn't have books. They memorised [and] the text was sufficiently familiar that they were able to go along...it wasn't an 'intentional' choir; it was a choir that assumed its knowledge of the texts simply in a natural sort of way.

PL: It does seem to me, then, that you didn't have formal choir training as such; you had, I suppose we could call it, a Director of Music who happened to be the organist who would, presumably, take charge of [selecting] the most appropriate hymns to be placed within each of the hours...

MC: Yes, and occasional practices as part of the penitential aspect of the life. But the organist wasn't always the choir director, but Stephen happened to be both; the offices were not necessarily combined.

PL: Fr Mark was good enough to show us, yesterday, one of your Cistercian choir books; I understand the standard practice was that you would have two members of the community...two monks or priests per book?

MC: So it was placed out in front of you at a good distance; the other books were handbooks...the Antiphonal, Graduale and so forth...

PL: So the Psalter and the other books...were they pretty much discarded around the mid-sixties when you moved over entirely to English? When did you last use those?

MC: As I said, June 1968...progressively from then, the English language became paramount.

PL: Now, jumping right to the present day...The settings of the Mass that you currently use...Have you picked up on any of the very new ones...the Taylor and those settings as a result of the [revised] *Roman Missal*?

MC: Well, we've adopted a couple of the standard ones. I think the *Belmont Mass* [Christopher Walker] is the one we mainly use and there have been some adaptations of the texts of Chrysogonus's Masses as well.

MC: ...The music is meant to be at the service of the words and this is very much St Bernard's whole approach to it. He was in charge of that revision of the liturgy from 1134 to 1147 and wrote introductions about it saying that the words must be paramount and that's always been the Cistercian thing is that the liturgy is more about participation than performance and it's designed principally to enhance the subjective participation of the monks. That's the first principle; it's not there as a performance...I've always loved Latin and had no difficulty with it and so forth, but Gregorian chant itself was often very laborious for a small community, especially during lent when you had a different Proper every day...I enjoy the experience of Latin, but the actual chant reminds me that it needs a lot more effort simply because it's less predictable.

PL: Well, it is lovely, too, to still hear the *Regina Caeli* and some of those things still in the Latin...

MC: I think that's probably the way to go, in a sense, is to try to recapture some of the motets and small pieces that are pleasant to the ear. The *Ave Verum* we still sing; there's a whole collection of that kind of thing... "Motetti" kinds of things which are simple and easy on the ear and not so difficult to sing and have a certain purity because of the Latin text.

MC: I think an occasional piece in Latin that has special quality...

I think that's what encourages people...the idea that the monks are praying for the Church, for the world, and for them and perhaps the musical content is less important...

Participant: Br Bernard Redden, OCSO
Community: Tarrawarra Abbey
Date of Interview: Wednesday, October 10, 2012
Time of Interview: 8.00 pm
Duration of Interview: 00:38:09

PL: When did you enter this community, and just a few background details to that?

BR: I entered in February, 1976. I was young by today's standards for religious life; I was still 20 at that time...not for much longer. I'd had a varied career, if you could call it a career. I was a high school dropout halfway through my final year...jackeroo, barman, labourer, general drifter. I went through a fairly traditional Catholic education – Jesuits for the most part in Adelaide...strong family faith, culture...never [sang in a choir], which is relevant for me now given I'm now the cantor and have been for most of those years...Things were fairly simple in the school. There was no choir, no singing, nothing at that time...I look back now...it's burgeoned all over the place which is great so I came in without any singing background but very quickly got involved in the choir here in terms of the Office...the Divine Office...As I say, very quickly, the Office and the chanting of the Office became the regular rhythm of the day which was something I took to the main organist at the time, Fr Stephen [List], who died in 2001, I think the day I got the novice's habit, gathered me in and said, "Right"! So, since then I've been doing the solo work.

PL: I wondered whether you may have had any musical training, because you have a very lovely voice...so that was just a natural attribute that the community picked up on?

BR: It was a given there...I got a little bit [of vocal tuition] afterwards, informally, with a local bloke who sang in the Victorian State Opera chorus. I used to go up on a Sunday afternoon and he'd put me through my paces for an hour. I did that for a couple of years, I think.

PL: Did the Abbot drive that along?

BR: He certainly supported it. Fr Stephen probably started it, suggested it, but the Abbot certainly supported it.

PL: Was Fr David Abbot by then?

BR: No. This was in 1976...David was elected in '88, so 12 years under the previous Abbot, Dom Kevin...but he was certainly supportive of anything like that which was picking up on the raw material to be worked at.

PL: So that was strongly encouraged. Was there anybody else at that time who was capable of doing the cantor work?

BR: There were a few people who came and went...that's the story of vocations across the board. Over the past 40 years, there's been a lot of people come...some start...in the novitiate, take temporary vows or whatever and decide it's not for them and leave...So there have been a few come and go over the years, but I've been the constant [cantor].

PL: As far as the liturgy was concerned, [what was] your view of it? Did you sense that the place of the music was almost as a performance or did you see it more as an integral part of the worship?

BR: No. It's never been a performance. No. Both for me, personally, I think I've been fairly clear on that from the beginning, and certainly the spirit, the culture of the community is that it's not a performance. Everyone participates in the community. A few of the monks are fairly limited in terms of their [musical ability]...they just hit a note or whatever, but because you sing every day and it's the community's prayer, that's what it's about. So, while we try to do it well, and we've had a few people with more musical talent who've tried to bring that to the service of it as the community's prayer, it's never been seen as a performance.

PL: Whilst, as I understand it, Fr Mark would have been one of the real 'drivers' for making choices for music for the various liturgies, did you play some role at that time in choosing...hymns or Mass settings?

BR: Not a lot. Fr Stephen was the 'constant' from the time I joined up until 2001, and I got on very well with Steve; I enjoyed working with him...Steve had fairly clear ideas about the range of hymns and things that we'd sing. He'd run it past me at times and be open to suggestions. But generally I tended to go with him.

PL: As I understand it he [Fr Stephen] was very active himself in terms of actually composing...antiphons and psalm modes?

BR: I'm not sure. Certainly, he had an interest in that and did some composition works, a few hymns – not a lot – but a few; a couple of them at least that are still used...A lot of the Offices [settings], as I understand it, came from Gethsemane – the Abbey of Gethsemane – I think Steve added a few others onto that...special Offices...he composed some of those. I think the bulk, the core of it, is the Gethsemane, which was Chrysogonus Waddell who was behind that.

PL: As far as the Mass settings are concerned, [I assume] the choice of setting would be limited at times by the ability of the organist (because at times the mass settings, as you know, have quite complex organ accompaniments) and then, of course, the actual abilities of the choir.

BR: Yes. It's a combination of both. When you look at the nearly 37 years that I've been here, in terms of numbers, we peaked in the mid thirties...around about that...in the early eighties. Now, when I came, there were two men in the cemetery; there are seventeen down there now, so there's a natural attrition rate on that level. There's been a general aging; so the average age has gone up and we're fewer...we're sixteen in community now. So when Fr Stephen was here and the numbers here were younger...all those sorts of factors...we expanded the repertoire. We had quite a lot of Mass settings. On bigger occasions, solemnities, Steve would pull a few stops...and we do a bit of part singing. As the numbers declined and the organists 'declined'...Fr Mark is extraordinary in one sense, because when Fr Stephen died (he died suddenly), we didn't have another organist at the time, I didn't realise that Fr Mark could play; he hadn't played for thirty years...I was quite distraught, really. I knew Steve was ill and didn't look good and I was talking to Mark saying, "What are we going to do? We can't just let this liturgy slip because we haven't got an organist." And Mark said, "Well, I can play." He's been incredibly faithful these last 10 or 11 years now. He doesn't have the

range of someone like Fr Stephen had but he's very good and generous in giving of himself. So, it has meant that our repertoire has shrunk to a degree...But it's also because we don't have as many 'voices' now, so some of the stuff we don't do for that reason as much as the organist.

PL: I was looking at an order of service for the 900th anniversary of the founding of the Cistercians when [the now] Archbishop Hart was here and I note that you sang some of the Ordinary of the Mass from the [Cistercian] *Kyriale*. Do you do that sort of thing very often, now? Do you revert to that much?

BR: No, we don't. It's fairly rare, now. The only regular Latin we say [sing] now is the *Salve Regina*; that's the only regular Latin thing that we have. Occasionally, the *Ave Verum* [might be sung]...there's a couple of small pieces like that. The Ordinary of the Mass [being sung in Latin] is fairly rare, now.

PL: So you'd pull that one out for a very special occasion?

BR: Yes. And it depends on the organist. We might have done it very occasionally with Fr Mark and a little bit more often with Steve, but even there, it wasn't all that often.

PL: And with that [music], which is essentially plainchant, did Fr Stephen, for example, improvise an organ accompaniment under that or did you just do it unaccompanied?

BR: No, we did it with organ.

PL: So, the only Latin that you would use from pre-Vatican II would be the *Salve Regina* and [for example] the Kyrie...Greek.

BR: Overall, yes. It's interesting...Sometimes, some of the younger men...one or two of the current men...occasionally express interest in that [Latin]. So, it's something which may make a revival of some sort. I wouldn't like to go back to it entirely, myself. I don't mind an element in the liturgy, but I have no hankering to go back to it myself.

PL: You're not the only person to say that.

BR: My impression would be that generally we wax and wane a bit in communities, but generally you get a little bit of Latin in a Mass...in the Ordinary...but the vernacular is the norm, whether it's in Indonesia, in Indonesian, or the United States...wherever. We're of a generational block, if you like. I'm right on the edge of it in terms of Vatican II and the changes. I'd served the Latin Mass for one year before it changed. I grew up with those memories of the Pre-Vatican II Church and the Latin Mass and that culture. But then it was also during [my] formative years with the changes of Vatican II in the liturgy and the implications for the liturgy that that had. Overall, I think undoubtedly there were elements lost and things could have been done better. Overall, I think it was a good move and I wouldn't like to go back [to the Latin]. My impression is that the majority - not all - of the communities that I know of are in that vein.

BR: It is a very different culture they're [the novices are] moving into and the Office is an important part of that; it's much more than that, obviously. It's a whole change of life and that's quite challenging...The regularity of it [the Office] was probably the defining part for me, not the actual being there and the experience of it; it waxes and wanes in the terms of the experience of it but regularity was not written into my DNA.

PL: So the whole regularity of the rhythm of the life and then the regularity within that of the rhythm of the actual Offices as well...

BR: Yes. It was quite a different lifestyle for me.

PL: As far as actual books [for liturgical use are concerned]...now there is the beautifully bound Psalter, the so-called 'Brown Book'...Do you 'drive' that along? Who 'drives' that along to get that organised?

BR: Liturgy is a very interesting thing within community, within this community and probably any community. My experience of, let's say, liturgy committees within the community, is that they run for a year or two and start to tire. Throughout my time and probably for 10 or 15 years before I came...from the time of the Council...has been a time of change, experimentation, of trying different things to see how they work. And that's been influenced also by the changing shape and age and profile of the community which means it has to be re-worked again. And so, it's very much a sense of "we're still in play; our liturgy is still in play" in terms of its development. And that's why, apart from the Psalter, which we did about fifteen years ago or more now...I was involved in that...the old Psalter was a smaller volume that needed replacing. So we talked about it in community and then a group of us worked on it and we chose the Grail version. I think it had been bought by GIA at that stage in the States and it had been influenced, anyway, by some American idiom, and as we read through it...we read right through the thing...as we read it, there were expressions and words that just jarred on our Australian ear, I suppose, and so we felt free enough...there weren't a lot, but there were a number of words and things [expression] which we changed from that. But that's what it's based on.

PL: Yes, I noticed that. In the book it states that it is the Grail, but clearly, [and] I've been told, there are some subtle variations. And so, rather than going back to the Latin or anything like that, those changes have evolved from one English version, to the next, to the next?

BR: Yes. I think the Latin element, if it does make a revival, will be in antiphons, things like that and the Ordinary of the Mass. That would be a natural starting place and who knows where it might go from there. For myself, and it's only a personal preference, I wouldn't mind that to a degree; the chanting of the psalms, say, in Latin - I don't have that [knowledge]. I learnt it for a couple of years in school and occasionally something clicks I must remember that from doing Latin at school - but I personally wouldn't want to go back to the Latin as the text for the psalms.

PL: That particular Psalter is peculiar to your community. Have you shared it with anyone else?

BR: [Yes with] our community in New Zealand, because the Abbot over there was actually one of our men; he was elected Abbot 16 years ago now and he'd actually been part of the group which worked on the Psalter...I think it was only a year after...or it may have been

even at the time that we told Kopua [Abbey] that we were doing this and I think they might have said, “Yes, can we share it?” I think there were only about 70 volumes done and 40 were for us and 30 went to Kopua in New Zealand. They were a smaller community. It might have been even before Brian [Keogh] was elected that they asked for that; so that was the [print] ‘run’.

PL: So, in a sense, you could almost say that that is symbolic – tell me if this is putting too tight a view on things – but that Psalter is almost symbolic of the kind of autonomy that you as a community enjoy in terms of how you map out certain parts of your life and also the liturgy...as far as you can.

BR: Yes. Obviously, we have to work within the norms, the broader norms, both of the Order and then of the Church, but there is some room for local adaptation and expression. You find that most obviously in some of the developing countries in Africa...the music and some of the texts will reflect that culture. Our daughter house in India would be a very good example, because that’s an unusual community of the Order. It was incorporated into the Order in 1998, I think.

BR: There is an association in a sense. We not as separate in a sense as say the Benedictines. The Benedictine monasteries are members of a Benedictine Congregation but the authority lies with the local abbot, as I understand it. The authority within the Cistercian order lies with the abbots and abbesses in the chapter. They have the authority to change constitutions, give directives and what have you.

BR: I think there was probably a change from pre-Vatican II, if you like. There was an emphasis on this was the prayer of the Church; it’s the community’s prayer, too and so, as part of that whole movement of recognising the individual within a community structure which is part of a larger shift in society generally and the West especially with more focus on the individual. It’s [now] important that people have a sense of ownership of the liturgy. It’s a pivotal part of their life, their daily round. It shouldn’t be something that’s just put on them...“This is the tradition; this is the way it’s done...” And so, there’s always this tension between tradition and the local, current, contemporary community and what its need are and what its gifts are, and what have you, and the tension back and forth between those. I joined when we’d come into that realm of “This is the prayer of the community.” The community need to be able to have a sense of ownership and that they’re not driving themselves to sustain the traditional way of doing it when they don’t have the numbers or skill or whatever to do it [in the traditional way].

PL: What about the very recent changes to the *Roman Missal*? I notice that you have a half a dozen Mass settings with the slightly revised text.

BR: We’ve been very fortunate. One of the younger men is on the [Tarrawarra] liturgy committee; the current one. He’s very proactive and good at producing things and sourcing texts. He’s very ‘savvy’ on the internet, so he draws down stuff and brings it along.

PL: Has that resulted in the current little booklet that you have?

BR: Well, he's helped source new settings for the new translations as they came in and so our transition of it, as it unfolded, has been quite well managed, I think and fairly smooth. In terms of a personal experience of it...I haven't got into it too much in the sense that I have probably an instinctive sympathy for some who haven't been terribly happy with some of the emphases coming through in the translations and that's, I guess, just a personal thing. I'm not sure what it brings in terms of a new or positive perspective and it probably falls between...You've probably heard of the two defining guidelines for the translations as they worked on them. The original one, when they originally started working on the new text which goes right back to the seventies I think at least...the ICEL...the International Committee for English in the Liturgy...there was a concept of 'dynamic' equivalence in terms of how you translate. Now, at a certain stage, as I understand it, that was taken over and changed to a 'formal' equivalence. It was stipulated, "No. We don't want 'dynamic' equivalence." It was stipulated, "There would be 'formal' equivalence, now." And so, there was a shift there, and some of the translations haven't been a major hurdle for me. I still have some preferences, in some aspects, for the one which I grew up with which was the text which came out of the change into the vernacular in the late sixties.

PL: Something like "The Lamb of God...entering under my roof..." subtle things like that...

BR: Yes, I've picked that up automatically, now. It doesn't jar with me and I accept the rationale behind it. The main one, as I understand it, is that it's God's initiative...and when we say in the old text, "I'm not worthy to receive you". It's us receiving...with us taking the initiative, whereas, this is God's initiative to enter under our roof. I think that's one of the reasons...and that's OK. I suppose things like chalice instead of cup still jar a little bit on me. The argument, as I understand it there, is that in Latin it's *calice*...chalice...but others will say that the original text was clearly cup. So they're small things.

PL: I suppose, one good thing is that it's given a bit of work to some of the church musicians hasn't it, because it means that those other settings ...the scansion just doesn't sit.

BR: Well, they've had to be reworked and some of them have worked quite well...Colin Smith's Mass and some of the American ones that we've used have been changed...

Participant: Abbot Emeritus Bernard Rooney, OSB

Community: New Norcia Abbey

Date of Interview: Saturday, March 9, 2013

Time of Interview: 9.00 am

Duration of Interview: 00:52:14

PL: Father, first of all just to get the sequence of things, you're referred to as 'Abbot'; so, assuming that you were a former abbot here, you retain that title even though, in a sense, you've stepped down from that official capacity. Is that correct?

BR: That's correct. Yes.

PL: So you retain that title now until you pass into the never...

BR: Well, that's the custom of the Benedictine order. Yes.

PL: When did you join the monastery and did you join here or in another community?

BR: I came here; I joined the monastery here.

PL: And what year would that have been?

BR: 1957.

PL: Did you come from Perth?

BR: Sydney.

PL: Sydney...right. So you came here in 1957 and firstly in the novitiate?

BR: Well, I was a postulant. You have, sometimes, a postulant which means you're asking to enter and no vows are taken. Then, when the Abbot and the Deans of the monastery meet and consider you, then you may be admitted to the novitiate which is the year of training. You have the habit from that time on and you are called 'Dom' and you do your training and then, at the end of that time, again the community considers you and you can be accepted into temporary profession. So, you take vows for three years if you're accepted. If you're not accepted, you go back home. If you're accepted, you take vows for three years and after the three years are up once again you're discussed, more carefully this time, by the Deans and the Abbot and you can be accepted into solemn vows which are permanent, lifelong vows.

PL: So, at some point along the way, then, you decided that you not only wanted to be a monk or a brother, if you like, but you were also going to be fully ordained into the priesthood. Is that how that went?

BR: In those days, there was a two-tier structure of monks. There were priests and non priests and those in solemn vows always went on to become priests – it was understood; those in temporary simple vows and [who] remained in simple vows, because there were what they called brothers in those days – brothers took their three years of temporary profession and then [took] final vows;[final vows] were not temporary vows but were simple vows. There

are two kinds of vows — Solemn vows and simple vows...Final vows which are simple are for life but they are much more easily terminated and also there are certain differences like you can retain your own property, although you can't use it. But in simple profession your worldly property can be retained in your own name; with solemn vows, you have to sign your property over.

PL: And so now is it fair to assume that all of the monks are actually, or most of them now, are ordained priests or on the way...

BR: There was a big change after the Vatican Council or a bit before – I'm not quite sure when it took place – but it was decided that we shouldn't have a two-tier system in monasteries – I think probably the Cistercians decided the same thing I think...

PL: So most of your people now, the eight [monks] that you have now...

BR: ...are all in solemn vows; or they *will* be in solemn vows. There's only one [tier]...It was very separate in those days. In our congregation, it was decided to abolish the simple perpetual profession as opposed to solemn profession, the "brothers" and "priests" distinction. [Now], all become choir monks; all take solemn vows, if they're accepted for final vows in the monastery. There's no other type of vow you can take. If you're accepted into the monastery, you take solemn vows and whether you become a priest or not is another matter. It doesn't affect your status as a monk...except that priests get a bit more 'status', I suppose, being a priest but otherwise, in the Benedictine Order, final vows are solemn vows and there's no other distinction.

PL: Just this morning I noticed, for example, that [in the Mass] only two or three of the priests in the choir, other than the celebrant, actively participated in the consecration, for example...Was that just their own choice or...?

BR: Oh, for priests, that's their own choice... sometimes they take part, but don't concelebrate. Others taking part are not ordained priests...this morning, I'm not sure who was who, but even the ordained priests can participate in Mass in the ordinary way without vesting, without actually celebrating...

PL: It's only when they have their stole on...

BR: Then they actually celebrate. You can take part in the Mass without celebrating, but often you would celebrate, either as principal celebrant or as a concelebrant, but you can also take part in the Mass these days simply like the other monks who are not celebrating.

PL: I'd like to chat about things in two areas. Just your recollections of liturgy, which is what we're really talking about, when you first came and then if you can think to the changes that came about, say, from 1962 [with the] Vatican Council and how abruptly they came in, in both the Mass and the Divine Office. So, when you first came, can we talk about that for a moment. May I assume everything, the Mass and the Divine Office, was all in Latin?

BR: All Latin.

PL: For your training in those liturgies, how rigorous was it in terms of getting you 'into' the chant and all of those kinds of things?

BR: Oh, it was pretty rigorous; you had to learn it. I was lucky, having had Latin at school and I was able to handle the Latin, although I had to brush it up, of course. I've never been that interested in Latin, but I could handle it. Certainly, I could pronounce it and sing it without any trouble at all and can interpret, can translate it. But, I think that would be unusual. Most of the 'entries', from my time onwards, would have less and less Latin until nowadays they have none at all...virtually none have Latin today; it's not in the schools any more. But before the Vatican Council, I think it really started, because liturgical practices were changing even before that, as you'll find out...you probably know already...

PL: Well, that's right, with the dialogue Mass, people were becoming more involved...

BR: All sorts of changes. Liturgy was the first cab off the rank in the Council – I studied liturgy in Rome, by the way...

PL: Oh, did you?

BR: Yes; that was after the Second Vatican Council, just at the conclusion of it. I was there for the last year of the Vatican Council and we started our course in liturgy that year. It went for two years and after that I stayed on for some further studies.

PL: So, that would have been a marvellous background, then, to really have your whole mindset organised in terms of how things were, say around 1960, '62.

BR: The Roman Missal, as you know, the Roman Rite had remained for centuries; [it] hadn't really changed and the liturgists realised the need for change. In fact the whole Church realised [the need]...Some of them were very negative about it. In the College, there were different opinions for a long time and still are about liturgy. It's the most contentious bone in the Church. Some want the old liturgy back; some haven't got enough modernisation of the liturgy and so on and so on...and vernacular languages, Latin and so on...all those things are still issues. I suppose they'll be issues for a long time yet.

PL: When you came then, as far as the Benedictines here, you were well 'entrenched', I'm assuming, in the Roman Rite, with the dialogue Mass, as far at least with the congregation, if they responded at all, they'd be responding in Latin, as we altar boys used to do...

BR: That's right.

PL: So that may have started to join in...whatever congregation was there at Church services...say the Mass?

BR: Yes; there was joining in; we'd started, like everybody else really. It wasn't anything unusual.

PL: As then slowly, for example I recall, we had the epistle and the gospel being read firstly in Latin and then it would be read again in English...

BR: That's right.

PL: About 1962...

BR: I think so. I couldn't believe that they were going to have anything but Latin in the readings and one of the seminarians who had his ear to the ground...

PL: English was starting to be introduced for the readings...would that have been around 1962/3, or a bit later than that, even?

BR: Oh, yes. We were doing English before I went to Rome; I'm pretty sure we were doing English.

PL: So, at any rate, when you came here, then, the 'normal' parts of the Mass...the *Kyrie* and all of the common parts, the Ordinary of the Mass, you would have chanted in various settings and you used...although I'm much more familiar with the *Liber Usualis*...did the Benedictines use the *Liber* or did you always have your own book like a *Kyriale* for the Mass settings...

BR: Yes. We had the *Graduale [Romanum]*; we call it the *Graduale*.

PL: Now is that what we had this morning for your practice, or was that the *Antiphonale*?

BR: Yes; that would be from those same chants. The *Kyrie* is the same. When it's in Latin, we haven't changed the Latin...the *Kyries*...there are some Anglicised ones, but we tend to go back....Where it's Latin, our attitude here is that Gregorian music is Latin music; you can't successfully use English words – not everybody agrees, but I certainly would say that. It's a Latin music and we ought to keep the Latin words. [It's] not a difficult thing to do when you've only got the Ordinary of the Mass; people will know what it means and there's no problem. So we like to sing the Latin. As you know, in Vespers, we've kept the *Antiphonale*...the old one that's gone on for a couple of hundred years...we've kept that and we use it but with English psalmody and so on. The chanted parts...the 'read' parts are, of course, English and the psalmody is English, but the chanted parts are all in the Gregorian chant.

PL: For the Mass itself, then, you've used, if we can call them, the original Gregorian settings for the Ordinary and also the various Proper parts of the Mass, when you chanted them at all, but probably, for much of the time, the Proper would have been simply spoken in Latin, when you first came, for the Mass?

BR: In the early days. Yes.

PL: And the responses would have been in Latin, as well?

BR: They were in Latin. But, of course as you know, we were starting...I can't recall the dates, but I know we started Anglicising the responses; I can't be sure when that started.

PL: Just staying with the Mass...With the introduction of the revised *Roman Missal* in say 2010/11...clearly you've picked up on the Ordinary parts of the Mass...the responses in the

revised English...What about revised Mass settings, because the Australian Liturgy Commission nominated, I think it was six preferred settings of the new translations in English...we still call it the *Kyrie*...the Lord have Mercy and the *Sanctus* and all of that...You haven't gone to those at all? You keep most of the Mass, the Ordinary in Latin [settings] still, like this morning for example?

BR: Yes, but we have our own English ones, too. We had been using English [settings] before that...there were English settings as well.

PL: Have you picked up any of the very new English settings of the Mass?

BR: Yes.

PL: Can you recall who they [the composers] might be?

BR: We often sing one...I can't think of the name...I can't think of the name. I'm not very good for memory these days!

PL (20:19): So, most of your Masses...for the Ordinary, would you still for the most part keep to the Latin?

BR: Yes. If we sing the *Kyrie*, it's usually Latin for the moment, yes...

PL: And then the *Agnus Dei* and the *Sanctus*...

BR: The *Agnus Dei* is Latin...

PL: So those three parts, those core parts, are in Latin?

BR: That's for the daily Mass; the Sunday Mass, we try to adapt more to have an English [setting]. There are English Masses we use.

PL: Now, going to the Offices, it's probably easier for me if we start where we are now. All of the antiphons and the settings of the psalms, the ones in English...You made the very good point that it's almost impossible to adapt the earlier Latin settings of the antiphons and the like, from Latin, the chants, to English. Firstly, the actual texts for the antiphons...where do they come from at the moment, the ones we used [today]?

BR: The ones we sing for the Magnificat antiphon are the old texts; the old traditional ones. We haven't changed them at all. That *Antiphonale* we use is an old book and we simply follow...The Gregorian chant in our monastic Office, the antiphons are sung in the old terminology, the old Latin.

PL: Yes, but some of the antiphons, in the last 24 hours or so I've heard, have been in English, haven't they.

BR: Yes. Like the psalms, the antiphons for the psalms are in English.

PL: Where do they come from?

BR: Ours, we don't sing. For the prayer of None, we don't sing at all; the Midday Office, we sing, but it's an English Hymn, and then there's the English psalms and antiphons...

PL: So, those English modes...Where do they come from, do you know?

BR: Yes, I know. Well, the psalms we use are from the Grail Psalter. We have an Antiphon Book which provides the antiphons for all the offices. As far as I know, the antiphons we use for all the offices are adapted from the Roman breviary.

PL: Stephen List at Tarrawarra had his own...

BR: We've used some of Stephen List's music; we think that's pretty good. He composed, I think, the modes for the canticle[s]...Strangely enough, Tarrawarra doesn't seem to use Stephen List's canticles at all!

PL: That's right!

BR: I can't understand that!...I know very well that they're not using Fr Stephen's modes or tones which, for me, are very good and sometimes even inspired, some of his modes for the canticles and so forth. In the back of our book, what we use for the psalms – we have our own printed edition of that – and in the back we've got the modes for the different psalms and canticles...For the canticles, anyway, there's a whole series and they're done out in full there. They're Stephen List's...except for a couple which are Gelineau, I think.

PL: What about your training – we just touched on it – with the chant when you first came...Did you have a choir master who took you through the rigours of the chant a few times a week?

BR: Oh, yes. Oh, yes.

PL: Do you recall who that was?

BR: Fr Paul Arza...He was a Spanish monk. He was...the Novice Master in those days; the Novice Master was the one who'd take you through the chant because all the Spanish monks were adept, more or less, adept in Latin chants, in the Gregorian chant. You had to learn Gregorian chant; we followed the books in Gregorian chant and you had to learn [it]...

PL: Did you do music when you were young?

BR: No. No. We all sang at home and I'm musical; I play the classical mandolin but I've never studied music. I don't sight-read well at all. Well, I can read, but I'm not good at that.

PL: Did you pick up on the modes very quickly?

BR: Yes. I didn't have any trouble at all.

PL: So when you see – you pick up the chant book this morning, the *Antiphonale*, you have the little mode [indicator] at the start, whether it's 1 or 4. Do you use that as a 'trigger' or not even that much?

BR: I know them all; I know all the antiphons by hearing them. I've sung them for so many years. You know it was do, re, mi, fa...but you look at the whole sequence of the first several notes and you can see by that how that's sung and what the best note is to start on, because sometimes it'll be too high and sometimes too low, and instinctively you know not to go too high or not to go too low. But it's instinctive; I'm afraid I don't know how I do it.

PL: Just going to the Psalter itself, now...The Cistercians at Tarrawarra have their own Psalter which, from speaking with them, is a slight variation on the Psalter from Gethsemane [Abbey], which is a slight variation on the Grail and I note here that when you have the psalms in these little handouts for people like myself that it refers to the Grail. But the Psalter you use, the brown book that belongs to New Norcia, is that basically a *verbatim* Grail [edition]?

BR: I think it's basically the Grail. Yes, it's the Grail. I'm not good at this kind of thing ...but the Grail Psalter is basically what we use, but there are different ways of using it. Some don't like the 'cursing verses'; some religious don't like the 'cursing verses'. In Jamberoo – have you been to Jamberoo?

PL: No; I haven't gone there yet.

BR: Well, you'll notice that the 'cursing verses', I think, are in italics...They don't sing them. They read them but they don't sing them. But we've managed to integrate the cursing into our singing because we think God had them there and [there's] no reason why we can't sing them, you see...There was a time when we decided to cut out the 'cursing verses', but then we brought them back in again, because the last Abbot who was here, my successor, Fr Placid Spearritt, he didn't believe in cutting them out; he wanted to keep them. So we went back to those psalms, those verses...But sometimes the laity can't understand why we're cursing people in the psalms...You have to explain it all...They relate to a certain dimension of human feeling, you see – you're not really wanting people to smash the heads of the babies against the rocks – but you have to make accommodations...

PL: When you came [here], you would have had the Tridentine Mass, in terms of the priest facing away from the congregation and all of those things...

BR: Yes...

PL: Did each of you, those fully ordained priests...you would have each said your own individual Masses, before Vatican II?

BR: Oh, yes. The changeover took place in the monastery when I was away; see, because I was away for three years, studying...

PL: Right. What years were they, then?

BR: Nineteen sixty-five to sixty-eight.

PL: Prior to your going away, were you still...

BR: Yes; I was [celebrating] the old fashioned Mass. Yes.

PL: So, by the time you got back, it had all gone...

BR: Yes...When I came back, I had to [adapt]. In Rome, we had to adapt. In Rome, we were starting to adapt in Rome and there were the two factions there, or sections – those who wanted to continue with the private Mass in Latin in the crypt at the individual altars and then there were those who thought there should be one Mass, all concelebrating. We were not fighting over it but, in the beginning, there was a division and it was only gradually that some of the conversions took place from the old Mass to the new Mass, you see. But then, by the time I came back here, all the new Mass had been established here.

PL: So, just before you went away, when you were celebrating...did you have separate altars around the Church, in the Abbey Church?

BR: Yes. There was one, two...there was the main altar and then there were three other altars.

PL: And so did you just say your own Mass very quietly, very privately?

BR: Yes; with a server. There were many more monks in those days, so there was a monk to serve your Mass and it was said independently. But all had to come together for the Conventional [Conventual] Mass which was at eight o'clock.

PL: In addition to that [Mass], where there was one celebrant, presumably, then you had to make time over the day to say your own private Mass...

BR: Well, you were assigned the time. You were told. See, there were three altars there...one, two, three, four altars in the Church, and here, there was the brothers' chapel – because the brothers were separate at that time still – and they had their own Mass; they didn't share with us the Divine Office, only for a couple of the hours of the Office, [for] the rest they said their own Office...simpler, shorter, because they had to work, you see. Monks did the work, you see! They had to do all the physical work! ...In those days, you had the altar here and you had the altar in the monastery, in the community chapel, which was the old chapel in those days. Our Oratory now is a new construction. That's a new monastery, a new construction. It goes back to 1980. I designed it, actually.

PL: Did you?

BR: But that was before I took early retirement. I'd retired in 1980, had 18 months away, and by the time I'd come back, they'd built most of it.

PL: So, where we say our Office now, that's the part that you designed...

BR: The Oratory...

PL: So, the room opposite, then, is...

BR: ...the old Chapel. Up the ramp, you go to the old Chapel, where we assemble for *statio*, which means you assemble before Vespers. We assemble together – it's an old monastic custom – we assemble for *statio*, which is a few minutes before we start Vespers in the evening, and the monks come down the ramp – it's a ramp there, which I designed, too – but anyway, we go down the ramp, into the Oratory and then we begin the Office of Vespers. It's in the new [Oratory]... Well, for a while, there were different opinions about where Mass should be. The first opinion was that Mass should be in the Oratory, not in the Church; only the Sunday Mass in the Church. So, the altar that's in the Church – it's also something I designed – that was supposed to go in the Oratory in the Monastery and also with the Celebrant's chair, the altar and the lectern all designed by me to go in the Oratory; that's why they fit together in design...

PL: What year would that have been?

BR: Nineteen eighty-one.

PL: Right; OK.

BR: And then the Prior who took my place for a while, before Abbot Placid was elected, his idea was to have Mass in the Oratory. So, he said to me – I had resigned; I wasn't in any authority – so he said, "Design the choir stalls..."... I designed the whole thing: the choir stalls – all of that; I drew the working plans – and for the altar, and for the lectern and the Celebrant's chair; [they] were to go in there as well. But then, after me, came Abbot Placid and he decided that Mass would be in the Church – I think it was he that decided that – so then the altar was moved over to the Church with the lectern and the President's chair, because they go together; they're designed to go together. So they're all over in the Church. Actually, if you look at the design of them, they fit the décor of the Oratory...

PL: So, you had to 'wear' that, whether you liked it or not...

BR: Well actually, they fit over there [in the Church], too... They really were designed for here. I didn't mind that because we were experimenting with different things. In fact, that's why I left the stalls... the pews or stalls in the Oratory there are movable. You may have noticed they're moveable. The side ones are fixed but there are other pews which are all movable because I didn't know where we'd want to have them, so I kept them moveable, and there are three facing towards the altar; there's another three on either side facing in... another two on either side. But previously, we had them all facing the same as the monks, along the side. First of all, I thought, well, they might want to have the people facing the altar directly. That's why we've got three pews now facing directly.

PL: When you first came... do you have a bit of a rough idea, then, of how many monks of the two 'varieties' you would have had?

BR: There were about 33 [or] 35 monks... about 35 monks, I'd say approximately, and of those, there'd be eight brothers – we called them brothers, lay brothers – and they were all Spanish. Australian monks who came never wanted to be brothers, hardly [ever]...

PL: So they wanted to be priests...

BR: They wanted to be priests; they wanted to be mainly Choir, and of course, eventually, over time... When I was Abbot here, I received the brothers into the solemn vows and they were all brothers; they were all one.

PL:...just in terms of your numbers, though.

BR: Oh, yes. Numbers have gone down, because the Spanish monks... There's always a problem with Australians and Spanish living in the same community; they're different temperaments, different background, and for some years there were difficulties and there were tensions and nowadays... But we got on pretty well – most of us got on pretty well with the Spanish monks – and we loved them but it's just that they had a different way about them, you know. Then the last one died a couple of years ago but before that, also, we were only receiving the Australians in the monastery. Now there are only Australians in the monastery.

PL: Lastly, in terms of how you conduct your liturgies, for example you don't have what I would call Terce... nine o'clock; I think that's the only Office you don't have...

BR: Prime was dropped...

PL: That was suppressed anyway...

BR: That was suppressed, yes... but we've dropped Terce and we've adopted the reformed idea of having Midday Prayer, Afternoon Prayer... those two...

PL:...and then your Vespers, yes. So the Afternoon Prayer would be a bit like None, wouldn't it...

BR: It is None; Sext and None... Sext is Midday Prayer, we say, and None is Afternoon Prayer. We always sing the hymn in the Afternoon Prayer, which is standard. It's the same every day; feast day, every day is the same. We sing the same mode; sing the same tone. For Midday Office, there are different hymns set down for the different ranks of feast or ferial or whatever and you'll see all that in the book.

PL:...I know [now] even about your rehearsals; you rehearse one a week, presumably. You just touch base and they rely on you for most of it?

BR: Well, no. David and I are the only singers left that can sing Gregorian. It's going to be very difficult to teach Australians to sing Gregorian chant because these days music is not a feature of school [curriculum], unfortunately; it's terrible. But anyway... They're not teaching the arts much now in the schools. Well, they do, I suppose drama [is taught] but... Languages have taken a bit of a back seat and certainly Latin... Latin certainly has.

PL: Yes. I did Latin at school and I'm really very pleased I've done it...

BR: Yes. I think Latin would be a good thing to keep precisely, too, because it doesn't change and it's the foundation for all the Romance languages and for English, largely. So Latin has helped me enormously... to learn Italian, when I was over there... it was enormously helpful.

Participant: Abbot John Herbert, OSB
Community: New Norcia Abbey
Date of Interview: Saturday, March 9, 2013
Time of Interview: 3.00 pm
Duration of Interview: 00:38:19

PL: I've done just a little bit of a quick background 'check' on you and you entered officially in '95?

JH: Ninety-five...

PL: And you were elected Abbot in 2004?

JH: I don't know! I think Placid died in 2004, didn't he? It'll tell us in here [referring to document]. According to this, I was elected in...2009.

PL: When you entered, then, you came directly to New Norcia to do your training and all the rest of it?

JH: Yes; we join a particular monastery. We don't join the order; we join a particular monastery. That's right, yes. So we don't transfer from house to house.

PL: No. So this is the rule; you'll be here...

JH: We take a lifetime commitment and my abbatial office is for life, until 75.

PL: When you came here, just in terms of your musical background...you've obviously assumed the role of Cantor which, as Abbot, you wouldn't necessarily do, I'm assuming...

JH: ...Well, I might have been in a choir at primary school or something; I can't remember now. But no, I've got no music background whatsoever. In fact, it's part of the monastic life; you simply have to do things that you're not particularly good at or whatever. These days, most people come and say, "I'm tone deaf." Well, as you know, that's not a reality; everyone can sing at some level, and so we don't accept that as [an obstacle]. Obviously, we don't use them as cantors...And so what happens, then, if we hear in the person's attempt to integrate into choir some level of ability, we nurture that and then try and develop them. So, I was sent off to singing classes at some stage just after or during the novitiate, so I went down to Perth and got a bit of training and then got thrown into it. So, no; no music background whatsoever but some have to be...we need leaders in the Office. At the moment there's...So while I'm Cantor this week – there's three of us – so the duties change tonight. So from First Vespers tonight, I think Bernard takes over for a week, then David after him, and then it's back to me. So we're the three Cantors at the moment...The problem in a small community is that if you're not hebdom or antiphoner or cantor or something...Nearly every week, you're something, whereas in a bigger community you think, "How wonderful; I don't have to do anything for a month," but here, most weeks, you're one thing or another.

PL: When you did come into the community, was there one person who was responsible for helping you come to grips with the intricacies of the liturgy in terms of the music? Who would that have been?

JH: Fr David. I was what you'd call the last of our 'old world novices' in terms of a more traditional formation and so that included an afternoon class every day with Fr David on Latin and Gregorian chant. We tend not to do that these days; we give people help but not a formal class, you know. And, as you saw today, we have weekly choir practice and really, for people that aren't musicians like myself, it's really about – we do it seven times a day – so it's about repetition and all you really need in a monastic [choir] is a good ear. It's great if you've got formal training. I've taught myself, I suppose, how to do the basic reading of music but I'm not proficient in sight reading, but we did some of that in class; we did our *solfeggio* and all the rest of it in order to get the basics. And whilst you complain about it as a novice, I look back at it now and I'm so grateful for it, because I would consider myself a reasonably young monk and there wouldn't be many monks of my age that would be able to sing some of the stuff that we do.

PL: No. That's absolutely right. No, I'm very impressed.

JH: At one stage – there were about 17 of us here when I first came and we had a sort of Latin camp and non-Latin camp – and at one stage we thought, "Well, we really need to make some decisions here about this thing," because a lot of the liturgy was in Latin in the old days, and so, after a whole series of discussions and sessions and so on, we decided to keep it [the Latin] only to the extent that [we would] limit it to Vespers, bits of the Mass, and we made the decision consciously just not to do anything too intricate – we were turning solemnities into disasters, because they were things we weren't familiar with; they were too intricate, and the feast day became a nightmare because of the unfamiliar chant and so on. So, we consciously sing...like today, you noticed at choir practice, there was one of the antiphons with a very tricky ending in that mode, or in that tone – David said, "It has an option; we'll use the simple ending." Same mode, but we chose the simple ending [which is] appropriate for Lent, anyway, and that's what we do. We constantly, rather than...My predecessor, his philosophy was, "Let's not completely throw it away, because if we do, in ten years' time, if say the community builds up again and we want to bring it back, it'll be very difficult because no-one will know."

PL: That's absolutely right. I'm really pleased to hear that because, when I was at school, I studied Latin and I was an altar server and I'll be honest: I was actually quite disappointed when all of the Latin started to go, because I used to love it and the more traditional, even the older Latin hymns, the *Tantum Ergo* and those things...I was really quite disappointed, so it's lovely to come back and hear the blend [of Latin and English]. Obviously, for most people to hear the Psalter in English is very important because...

JH: Oh, absolutely. We belong to what's called the Subiaco Congregation – even though we're an autonomous house, we belong to a congregation – and two of our houses...two of our them live the letter, so to speak, but one of them, Scotland, in the north of Scotland, they do absolutely everything in Latin and whilst beautiful – probably one of the finest in terms of our tradition – it only speaks to a certain percentage of the congregation, really, these days.

PL: That's the abbey that you have the CDs from...

JH: Pluscarden. Yes; we've just got them in for Holy Week. Yes.

PL: So have you been there?

JH: Yes, I have, and apart from being so old, the prayer is impregnated into the stone, the resonance in those old [buildings], both because of the ceiling and the stone walls and the shape and everything, the design of those old spaces promote beautiful resonances. Now you may have picked up already, although you've only been to a [few services], you may pick it up more tomorrow at Sunday Mass – we sound much better in the Church, where there's a better acoustic, than we do in the [Oratory]; it's flat in there...

PL: It gives you more confidence too, doesn't it...

JH: Yes. We actually sound reasonable over there, and then on Sunday night, we sing Vespers up in the old Choir, just to keep the Abbey Church going on Sundays, and it sounds much better over there. We've had experts in to come and have a look at the Oratory but there's just so many things wrong; the ceiling's got little dotted holes in the surface...

PL: Yes; it absorbs everything...

JH: We used to have carpet on the floor. We put that parquet floor to help with the resonance which made a bit of difference but it's just not good.

PL: Well that's very interesting because even back in [the] Medieval and certainly [the] Baroque period there's been a lot written about the actual setting and the response that performers have – now I know you don't regard it as a performance, but nevertheless you offer it for the greater glory of God and all the rest of it, so you do the very best you can – so the space is very important. Is there any reason... What was the reason for 'leaving' the Abbey Church and coming to your own...

JH: Oh, no, no. We always had the Oratory. See, once again, some read the Rule in a particular way, Benedict says that the oratory is the place where the Divine Office or the work of God takes place and nothing else is to happen there. Some communities like ours have read that quite literally, or have chosen to read it that way, that Mass happens in a church; it doesn't happen in the oratory. Other communities have a monastic church where both go on but...

PL: So the Church is where the Mass happens and the Office is in the Oratory...

JH: That's right.

PL: So, the Mass itself, clearly, was well 'settled' when you came other than you've decided... Would the decision to stay with the Latin Ordinary parts of the Mass... does that rest with you, then?

JH: Oh, no. Once again, whilst I have total governance of the place, the Abbot doesn't do anything on his own; it's always by consultation either through his Council or, as Benedict says, on important matters you bring your whole community together and matters of liturgy and garb and what we eat are very important matters in this kind of life, so you would always consult the community and often vote on those things.

PL: Right. So, certainly now, and into the foreseeable future, the Ordinary would always be in English or Latin with Gregorian chant settings...?

JH: A bit more, now, because of the new translation. We used to use Tarrawarra's four or five English plainchant Masses that they had around for 'a hundred years' and so we'd use those for weekday Masses for a long time but we can't use them now because of the new translation.

PL: So, now, for the most part then, your Masses, the Ordinary, even on the 'lowest' of the weekdays, you'll do in Latin, is that correct?

JH: Yes, the parts. Yes. Although, there's an English version of, I think, Mass 16 or 18 or one of them, in the Missal now which is the same, basically the same, tune or mode or whatever and we sing that in English; so we alternate.

PL (14:10): So the issue of...The Catholic Church in Australia, as you'd be well aware, didn't decree as such but *recommended* six new Mass settings...

JH: Yes, yes. We've learnt two of them.

PL: On what occasions would you use those, then?

JH: Well, that's one of them...the weekday Mass setting...

PL: That one this morning?

JH: Yes, that's Mass 16, I think from the...No, I can't remember...We use *RM 3, Roman Missal* number three...

PL: Oh, sorry. No, I was thinking of the larger settings, like Connolly and Chris Willcock...

JH: Oh, no. Well, we used to sing all those things [earlier Mass settings] but only on a Sunday.

PL: So now you're doing the ICEL chants...

JH: Well, we're using those and there are two others that we're using now...

PL: I note that you have your own, call it publication, of the Psalter...

JH: Yes.

PL: But for all intents and purposes it's really the Grail, one of the...

JH: Yes, it's the Grail, the Inclusive Language Version and then we 'pointed' it ourselves; David 'pointed' it.

PL: Right. So those diacritics are his...

JH: Yes. So we basically used the text but he typed it out with our own pointing and then got permission to publish just a limited number for our own use.

PL: Right. OK, so I wondered where that came from. Now, the antiphons that you sing...

JH: Oh, we made them up a 'hundred years ago', I think! I'm not so keen on the antiphons; I think that we really should think about [revising them] So, for example, for Holy Week, for the *Triduum*, they were composed – the antiphons – for all the Office...

PL: ...for the *Triduum*...

JH: So from Good Friday right through to Easter Sunday, we have our own set of little antiphons for all the Office...

PL: Now the texts?

JH: ...and the texts are really basically from scripture...

PL: So it's just the music...

JH: ...and these are often just a line from the psalm itself...

PL: ...or a sort of paraphrase of it...

JH: That's right and so we just sing it with an inflection at the end.

PL: Yes.

JH: I find them a bit monotonous. It'd be good to start... So, if someone like Dom Robert [novice] perseveres, I said to him that could be part of his work down the track; he could start composing, along with David's assistance, some sets of [antiphons]. Like, for example, we now have, I think, four versions of [the] responsorial psalm for weekday Mass in terms of the tone. So we always sing that and then there are four little versions of it with its matching psalm tone so we could do the same with [the antiphons]; we could have even just two sets to start with – Weeks 1 and 3, 2 and 4. So, we go through the whole Psalter in two weeks rather than in four... So we put all that together in what we call the 'Antiphon Book' and that has all the antiphons and the matching psalms and so on and then we have the supplement...

PL: Yes, I saw those in the Guest House Library...

JH: ...and then we publish our own Ordo. So we use the Diocesan Ordo as a guide but because of our monastic tradition, we don't follow Our Lady of 'whatever' and so we choose to use the Benedictine or the monastic calendar alongside that.

PL: Now that Ordo, for all intents and purposes, is that the little photocopy just before we go into the Oratory?

JH: Yes, that's right. Yes. We used to do that yearly, then we used to publish it every week – I had the job for some years, years ago, where you had to just do a weekly Ordo. The reason

Placid, my predecessor, introduced it was so that we weren't stuck with what we'd chosen...But I've gone back; we've employed a liturgy co-ordinator for a few years but we don't have someone in that role at the moment, so I said to David, "Let's just do the Ordo for the year and that's one thing done and we can make changes as we go along but at least it's set and it's one less job you don't have to worry about every week." And we tend to use the same things over; there are not a lot of...It doesn't mean we're inflexible; we can just say, like last week, we didn't use our usual Lauds hymn book; we went back to *AHB* for the week, *The Australian Hymn Book*.

PL: Now, just going back to the antiphons for a minute, Fr Bernard said that he thought that Fr Stephen List's psalm tones were being used for quite a few of the psalms...

JH: No. We use the Stanbrook tones...

PL: Stanbrook...

JH: Yes. So, the nuns at Stanbrook wrote a series of tones [a] long, long, time ago and so we adopted their two-line schema...

PL: Now with the hymns, you do make reference or attribution to the Monastic Hymnal [*Hymns for Prayer & Praise*]...

JH: Yes, that was put out by the ... Panel for Monastic Musicians. The old version of that was this little yellow one here, you may have seen, which we used for a long time. That was their very first attempt and then – I don't know when this was published – and we've adopted this now as basically our Lauds hymn book. So all Lauds hymns come from here; Vespers hymns come from the *Antiphonale Monasticum*. On a solemnity, often the hymn can be a little bit too solemn and can be too hard for us so we choose an English hymn and just go into English for a major feast day. This [*Hymns for Prayer & Praise*] was published in '96. We adopted that maybe five years ago, or something...

PL: ...the rendition of the liturgy – obviously, the better it is... But it's more, really, the spirit in which it's enacted that I'm interested in and the background [of] even those things you've mentioned already, about where each of them [the liturgies] takes place and the background that you have...That's really important to me and then the sources themselves...

JH: I think we use Schema B with our own variations...

PL: Right. That was the other point, yes, how the psalms were actually distributed. There are quite a lot of different schemes, aren't there...

JH: Yes. That Psalter is a second version. At one stage, we just had the Grail Psalter; we bought the paperbacks of that and then added our own things and then bound it with permission...

PL: So, you use these two sources, primarily this one [*Hymns for Prayer & Praise*] for your hymns at Lauds and then the other one for...

JH: *Antiphonale Monasticum* for Vespers, because the hymn's, most nights, in Latin; if it's not, we go back to this [*Hymns for Prayer & Praise*] or we use [*The Australian Hymn Book, Catholic Worship Book*, that little yellow thing, and then, sometimes, just a printed sheet. So we might use something out of *Gather Australia* or whatever.

PL: ...Now, with the *Antiphonale*...so you were practising some of the psalms from there for tomorrow?

JH: They were the antiphons, the Magnificat antiphons...It seems to have fallen out of the sky, that one. For a while, just David and Bernard were doing it as a little schola and then I think he's encouraging us all to have a go at it at the moment, so we're practising them all and trying to do them together. I think it's our Lenten penance!

PL: So that's the main reason you have that particular book [*Antiphonale*] plus the hymns that are in there as well. Is that correct?

JH: ...the hymn and the Magnificat, the Magnificat antiphon, the hymn, and the responsory. That all comes from there.

PL: So that's just the 'general' monastic *Antiphonale*...No, it's actually the Benedictines' isn't it...the Order of Saint Benedict...

JH: Yes. And then a 'hundred years ago' we used to use, even when I first came here, we used the *Graduale [Romanum]* for the *Introit* at Mass, but now we tend just to use those English ones like the psalm tone we used this morning...That's for the Mass, but we tend not to use that now. But we still sing things like the Easter *Introit*, things like that...On special occasions, we pull some of that stuff out...

JH: This [*Hymns for Prayer & Praise*] is a great text, because the problem with a lot of these specialist hymn books, unless you know everything, you're stuck with whatever the choice is, but in just about every one of these hymns, you get a second option. So, it might have the plainchant or an old English tune...

JH: [Referring to the printed orders of service] I produced those some years ago. It was too confusing for the guests to try to negotiate all the books and things, so we tried to put as much as we could within a little booklet, and it took me a year to do those. I did Lauds and Vespers and I think the 'Little Hours' and David did Vigils. We've got the whole series now; every single Office has its own booklet...It's good for the guests.

PL: ...So as far as your role of Abbot and the liturgy is concerned, you make it quite clear that that's very much a collegial decision-making process...

JH: David and I form a little committee and then, as I said, up until recently, we've had a co-ordinator, so often an organist and someone that puts it together...See, Sunday Mass is big for us because we have all these school groups coming, so they often play and sing and so we need someone to co-ordinate all that. Anyway, we're just doing it ourselves for the moment; [someone] will pick that up again later. So just about every department within the organisation has its own committee. So, we have a liturgy committee and we meet regularly and nut things out so we're not constantly trying to make on the spot decisions...

PL: Is there anything else that comes to mind?

JH: I suppose the thing that always impressed me, when I first came here, is I think there's gentleness about the liturgy. We don't over perform, because we're such a small community and we're not lazy; we devote ourselves to it and Benedict says, "Prefer nothing else." So we take that seriously and so we do the best with what we've got and keep it gentle...We try not to be too raucous about it and, deadly as it is, choir practice every week has helped us, I think; it just keeps everyone in line and we just have to keep reminding ourselves of all the mistakes we continue to make and bad habits we get into and then choir practice reminds us of that and then helps us prepare...like next week, obviously, we're looking at the Easter [ceremonies], the music for Holy Week and Easter, so we're using Saturday morning to prepare for all of that.

Participant: Fr David Barry, OSB
Community: New Norcia Abbey
Date of Interview: Sunday, March 10, 2013
Time of Interview: 3.30 pm
Duration of Interview: 00:37:38

PL: Thanks very much, Father, for speaking with me and I acknowledge, too, the fact that you've actually taken the time to respond to a number of the questions that I might otherwise have asked in the interview. So, Father, in your response, you've already mentioned quite a bit of detail about when you entered the Monastery and when you were ordained and those things, so that's really, really good. Also, you've mentioned when you first came, obviously, it was pre-Vatican II and the sorts of resources you that might have used liturgically so principally they were the *Roman Kyriale*...

DB: ...*Graduale Romanum*...

PL: ...and then the *Antiphonale Monasticum*...

DB: Yes.

PL: So they were the two primary documents that you would have used in the 'performance' of the Office, the Divine Office.

DB: Yes. The other thing I haven't actually mentioned – that's for the sung Office – for the recited Office, we used the *Breviarium Monasticum*; I didn't mention that – Monastic Breviary.

PL: ...And in terms of the training when you arrived you had a Choir Master, Director of Music who would have trained you in the Gregorian chant from the word go...

DB: Yes. Yes.

PL: Who was the person who was responsible for that at the time when you came?

DB: Well, one for training the novices – and, you know, I was a postulant for eight months, but I attended the novices' chant class practically each day for eight months, Monday to Friday – and that was Fr Eugene Perez...

PL: At that time, did the influence of Percy Jones come across as far as New Norcia?

DB: Not very strongly; not very strongly. Let's say I think, I understand – I'm not one hundred percent sure of the history of it – that there was a little disagreement between Fr Percy Jones and Fr Moreno about notating Gregorian Chant for popular use...and of course Moreno did use modern notation in his Gregorian manual, but that's based on hearsay, and it's over fifty years ago.

PL: With the hymnals of the time, the popular one, certainly as far as the parishes were concerned, was the *Pius X [Hymnal]* and then *The Australian Hymnal* which Percy Jones edited...

DB: We didn't have them; we didn't use them.

PL: So as far as the hymns were [concerned], what other sources would you have used at the very early time for hymns?

DB: Well, we used very little English... Though we had the Gregorian manual for Benediction motets, mainly in Latin and the rest we sang in Latin...

PL: So just after Vatican II, say sixty-three, four, how gradual was the introduction of English, for you, in each of the Mass and the Divine Office? For example, if we start with the Divine Office, was it fairly abrupt or...

DB: Yes, 1968, 1968, we adopted the English Psalter and our whole Office was in English...

PL: So a very, very abrupt change...

DB: Yes. The Mass was more gradual.

PL: And then was there any other major influence in the sixties and the seventies, or was the Office particularly, I imagine, fairly stable from that point on?

DB: No. It was quite unstable because there were so few... it took a long time before the Liturgy of the Hours was produced. So priests were using a temporary Breviary, temporary Psalter. We were using that sort of thing, too, for a few years and the same with the Mass. *The Living Parish Hymnal* was much in use here when I came back from Rome...

PL: So that was a very useful resource at that time for you.

DB: Yes. It still has some of the best hymns, I reckon.

PL: And then – I'm not suggesting they'd be used so much for the Office – but say some of the Psalms of Deiss, Lucien Deiss, did you ever use those? I know you've got a couple now...

DB: We sang some... they sang them in the schools. What we did, because we were chaplains to the schools, so we'd hear things being sung over there which we wouldn't necessarily be singing here, or the schools would sing some of those hymns during Mass on Sunday. We ceased to provide the main music on Sunday morning since we weren't using the *Graduale*, so it was a gradual process. And Fr Eladio [Ros] composed a hymnal, called *Saint Benedict Hymnal*, which was pretty conservative, so it didn't really compete with *The Living Parish [Hymnal]*...

PL: And now the two hymnals that you use, there's the one that we had for Lauds this morning...

DB: Oh, we've used a variety over the years. When *The Australian Hymn Book* became available in 1978 – '77, '78 – we adopted that in the Parish and, not long after, in the Monastery. So we used that fairly solidly for several years. That was complemented when the *Catholic Worship Book* came out; we used some of that. So, the main resources were [*The Australian Hymn Book*, with Catholic supplement, and the *Catholic Worship Book*. We adopted the *Hymns for Prayer & Praise* in the Oratory about ten years ago...that's our normal book for English hymns in the Oratory, but not exclusively because sometimes we need to use either the *Catholic Worship Book* or *The Australian Hymn Book*.

PL: Now, just jumping back to when you first became a priest, or were ordained, and it would have been in the Tridentine Rite with your back to the people and the silent Canon of the Mass, pretty much, and all of that...

DB: Nineteen sixty-three...

PL: ...and in terms of the responses, although it would have been officially, I suppose, part of the Dialogue Mass, that would have been picked up by the servers rather than the congregation at the time?

DB: The Dialogue Mass was for congregations. Servers were already answering their bit, so it was a way of involving congregations...

PL: Yes. But I can remember as a server, we tended to either dominate the congregation or the congregation tended not to get involved at all, but they had the opportunity...

DB: Yes; yes.

PL: And at that time, you would have each said your own private Masses around the Abbey Church each day?

DB: Yes. Either here or there, or in the college chapels...But I went to Rome two weeks after I was ordained, so I didn't do much of that at that time.

PL:...and by the time you got back the changes had really started to come through...

DB: Yes...At least they were concelebrating on feast days, not necessarily every day, but that quickly changed.

PL: Well, if we go to your own Psalter, now, Fr John loaned me your own Abbey Psalter which is based fairly much on the 1986 Grail Psalter, or thereabouts...

DB: Well, it's the Inclusive Language version of the Grail Psalter from GIA, I think, in America... But the schema, the schema we follow, is Schema B from the *Thesaurus Liturgiae Horarum Monasticae* from the Benedictine Confederation in the mid 1970s.

PL: Right, so that takes you through the whole Psalter in the two week period...

DB: The way we do it, it could take us through it in one week and we sing, we use over a hundred psalms a week, because we repeat quite a lot. So, we were using it as a one-week Psalter for several years...

PL: Oh, were you?

DB: Oh, yes. Yes. It's basically designed as that but it allows for people to take part of one Hour and celebrate it every second week.

PL: At that time, straight after Vatican II, Prime was suppressed...

DB: Yes.

PL: ...and at what point, did you ever observe in your time, then, Terce – because at the moment...

DB: Oh, yes.

PL: So, when did that 'go'? Do you remember that?

DB: Well, with the adoption of the Schema B...So, we decided on two 'Day Hours' instead of three...Changes in these areas aren't set in concrete, as they say. So, I would hope that we return to the use of 'Sext' and 'None' rather than Midday...

PL: You like that [nomenclature]?

DB: Yes. Well, it's brief and doesn't take a lot of explaining, as long as people pronounce the 't' with Sext!

PL: Yes. That's right. That's right! Yes, I quite like it. It has a certain dignity about it, doesn't it...

DB: Yes.

PL: Now, keeping to the Psalter and the antiphons...What is the source, first of all, for the actual text for those antiphons? Where do they come from, those English translations?

DB: Well, mainly from the Breviary.

PL: They're direct...

DB: Normally. Yes, I think a lot of them are the one corresponding to the psalm. Sometimes, of course, as you know, in the Liturgy of the Hours, they divide psalms up into three, four, ten parts which, in a way, we resist, so you might have a variety of antiphons to choose from for one psalm.

PL: And now, the settings of those antiphons...

DB: They're from Stanbrook... they're based on the Gregorian tones; there are eight of those and they have a variety of endings. So, we call them the Stanbrook tones and, of course, we

use Stephen List's canticles...a commission of the Good Samaritan Sisters, who commissioned them.

PL: Yes. I was interested in that because – it is interesting that you continue to use them because I was speaking with Fr Mark at Tarrawarra... he related to me that when Fr Stephen died, they basically decided to discard them, for whatever reason, but it seems that they're still very popular here and they are very beautiful...

DB: Well, they're usable; they're usable.

PL: Father, the Stanbrook [tones]...How do they come to you? Are they presented in a published volume, or how...

DB: Oh, yes. Yes. They had a volume – I forget the name of it or something like that – but it was mainly for Lauds and Vespers, and they had antiphons with musical settings and examples of how to sing the tones...I'll give you a look at it. [*Music for Evening Prayer*]

Jumping to the revised *Roman Missal*...As you would know, the ICEL put out a number of possibilities as far as just the chants...the very simple "Lord, have Mercy" and, as you know, they're retained the *Kyrie*...a variety of choices there, but, in addition, there were six or so recommended Mass settings, like Connolly and Willcock and people like that. Have you picked up on any of those at all?

DB: Only Bernard Kirkpatrick; we sing his *Mass of Christ the Redeemer*.

PL: Would you do that every few weeks, or how often would you do that?

DB: It depends on the season. We've done it quite a lot over the last eighteen months, I suppose, when we began using it...Another one that we do use, it's a Latin setting, we call it a *Mass in Re*...Fr Bevenot from Ampleforth. There's a cantor, congregation, and sometimes they come together. So we use that not infrequently.

PL: I know, now, you wouldn't be able to perform them, but did you ever perform Masses say by Albert Lynch and several Masses of his and any of those...

DB: We would have. Actually, we were singing...We introduced his *Credo*...

PL: Oh. Did you?

DB:...several years ago, and we were singing it until the change of translation...We were probably the only church in the Archdiocese where it was regularly sung...Oh, we sang Marty Haugen, the *Mass of Creation*, and...There were a few and I'd have to look back...

PL: ...And then, even just a little earlier than that – and I would imagine it didn't penetrate these hallowed walls – but I can remember, probably about 1968, [196]9, 1970, there was this whole 'thing' with the folk Masses and all of those things, and hymns like *Come Down Lord, my Son is Ill*...did any of that modern 'stuff' from the American continent ever filter through to here?

DB: Into the schools; mainly into the schools [and] through them into the Sunday Mass. So, it depended. Yes. You know the Queensland publication with the loose leaves – you could make up your own hymnal – What was that called?

PL: I don't remember.

DB: It was something like *Living Worship*...the blue folder and the plastic [cover]...

PL: Yes.

DB: So, that was used by the schools, so it had a number...You'd come across a range of hymns in that, including things like *Come Down, Lord* and, you know, the Medical Missionary Sisters and...

PL: When you say "the schools", are you referring to St Gertrude's and the like rather than wider than that?

DB: Yes, and St Benedict's...Yes. Well, they were still operating until 1991...

PL: So that was in the New Norcia...it wasn't a diocese; what was it?

DB: It was an Abbey Nullius and it ceased to be that in 1982.

PL: Right. So, in a sense, I wouldn't say 'pandered', but you were aware, I suppose, of the necessity to nurture a liturgy that was suitable to those children, those kids, and obviously very important...And with those liturgies, did you ever have guitars and the like?

DB: Guitar, drums. There was a musical family here at the school who had guitars, drums and 'other things'.

PL: And how did the monks respond to that? Did they enjoy it? Tolerate it?

DB: Tolerate it, I suppose. Some might have enjoyed it; some tolerated it...

PL: ...I'm heartened to think that you still chant, particularly with Vespers and Compline, a lot of Latin in there. It's very, very important.

DB: Well, we don't have much Latin at Compline...

PL: No, I suppose the Psalter...The Psalter's always in English now; is that correct?

DB: Yes. Yes. So it's the hymn, the short response, the Magnificat –antiphon and canticle – which are sung in Latin at Vespers...

PL: ...Just jumping back, with your 'famous' Stephen Moreno – you mentioned, of course, that was a big part of what you used to sing – do you go back to any of his works now?

DB: We sang one the other day... *Adoro te!* You get a group of Josephites together and they can sing it in three parts, and we can still do it. You know...It's the one thing that has [remained]. We went for years without singing it, but people take to it. It's very singable and it's very beautiful.

PL: Actually, there are still a few of his things in *Gather Australia*, just a few...

DB: Yes.

PL: ...bits and pieces, but of course, the Masses...you wouldn't go there now...

DB: Well, they don't suit the modern liturgy! Who wants to be standing up for ten minutes while they sing the *Gloria*? But, you know, some of the motets, some of his motets, are still, with a bit of training, we can sing them...We can sing some of the *O Salutaris*; *Tantum Ergo*; the Benediction motets; his beautiful *Assumpta est [Maria]*, from the Assumption; the *Tota pulchra es* – they're still within the memory of some of us in the community.

PL: ...Would you have anything planned like that in the next little while?

DB: Yes. On Holy Thursday night, we'll be singing, when we're at the altar of repose, after the transfer of the Blessed Sacrament, we will sing *Adoro te*.

PL: Right. That'll be lovely.

DB: So last year, we did it for the first time, and we had a little choir of lay people put together for the occasion, so the women sang the solo part and then we came in on the three-part verse.

PL: ...Well, it is lovely, because, certainly, he was a very significant figure...

DB: Yes. His stuff was sung all over Australia...

PL: Yes. That's right.

DB: I grew up singing it in primary school. You see, I went to school with the Black Josephites from Lochinvar, and he had installed the organ in Lochinvar, and spent time in Lochinvar, and helped the sisters with their Gregorian chant and became a great...He composed the *Lochinvar Hymn*.

PL: So obviously, he was a huge influence, particularly... You know, I don't remember, to be honest with you, apart from a few well known hymns, much of his stuff over our way, but over here, I can appreciate it would have been a very big thing. So, apart from him, [was there] anyone else that comes to mind of such influence or was he *the* figure for you, would you say, from your own confreres as it were?

DB: Oh, no-one else of his stature...not by way of a composer. Fr Eladio composed...

PL: Yes, I've seen his name but I don't know any of his music...

DB: So, I think the first English Mass sung in Western Australia was his Mass, but it was still that stage when the Bishop [would] say, "Wait to such and such a day" and they sang it when Bishop Goody was still in Bunbury in the Diocese; and it was sung in [the] Bunbury Diocese...

PL: As far as all of that goes now, am I correct in assuming that as long as it's still within the dictates of [the] Vatican, of Rome, that you can pretty much select exactly what you want to do and no-one's going to tell you what it is; you're your own people?

DB: Oh, on the whole; yes. Yes.

DB: From 1968...In those days, there were only the paperbacks; they didn't have a hard back, because the covers all fell off within a couple of weeks, so the local bookbinder had to bind them...

PL: Just going to your current Psalter...I understand you did all the diacritics, all the markings on those...

DB: Yes.

PL: That must have been a huge task.

DB: Well that was based on the first...the singing version had them, but the Inclusive Version didn't have them and, if you're going to sing together, you've got to have something like that...and I'm still trying to get some of the message home. Otherwise, you know, people are accenting, stressing things that...and to do it as a community, you've got to sacrifice something...

PL: You've got to agree somewhere. I find it very helpful.

DB: So, there are a number of mistakes...To do something like that, I don't think I'd try again, not at my age!

PL: It's been a huge undertaking. So, obviously, you did it on a computer and you just had to put these accents in here and there?

DB: There was a scanning of the – I'm just trying to remember the process – we did have the accented version scanned and I worked on that, making the changes in the text...No, actually, I put them all in; I put them all in. And, of course, sometimes it was a matter of knowing that the same word would have the same accent in the same place almost infallibly throughout, so I had three blocks – the first fifty psalms; psalms fifty-one to a hundred – so in three documents. So I was able to do a lot of 'Find and Replace'...But you've got to do such careful proof reading.

PL: Yes. It's excellent and very, very helpful, so thank you.

Participant: Sr Hildegard Ryan, OSB
Community: Jamberoo Abbey
Date of Interview: Saturday, June 8, 2013
Time of Interview: 10.00 am
Duration of Interview: 00:54:00

PL: Sr Hildegard – Hildegard – just a few quick questions...would you mind sharing with us when you first entered the Benedictines, just to get that in the right time frame for us.

HR: I entered the Benedictines on the sixth of January, 1982.

PL: So, at that time, in your community, how many sisters would there have been?

H: At Pennant Hills?

PL: Yes.

HR: Probably thirty; around thirty. I'd have to get the record book...

PL: Now, at that time, Vatican II had well and truly "settled"; everything had been more or less put in place...

HR: Sort of!

PL: Sort of! Was there much talk amongst the community, because I suppose, realistically, it would have been only eighteen or twenty years earlier that all of the major changes were coming through...Were some of the older sisters still hankering over those early days and perhaps all of the Office being in Latin still? What were their thoughts about that?

HR: I'm sure some of them missed it...but the procedure in our community was a very slow one...There are reasons for that. That would be off the record.

PL: Right. So, at that time, as far as you're aware then, the liturgies, both the Office and the Mass, were...

HR: ...in Latin...

HR: And when they had an election, Sr Placid Wilson was elected. Now, the first big task was not liturgy; it was a revision of the constitutions in keeping with the Vatican Council documents. So that took two years...So, it would have been about 1970 before the liturgy began to change.

PL: So, up until that time, then, would the two main sources for the liturgy be the *Graduale Romanum* and also the *Antiphonale Monasticum*?

HR: Yes.

PL: So, from those two documents, would you have taken pretty much everything you would have needed for the Mass and the Divine Office. Would that be correct?

HR: Yes.

PL: So, then, in the very early seventies – so this is about ten years or so before you entered...Who was in charge of the liturgy at that time, Hildegard? Can you remember?

HR: Sr Moira Bradshaw, and I have run out her obituary for you...

PL: Oh, thank you!

HR: Because she was a graduate of the Sydney Conservatorium; a relative of Emmeline Woolley – and you would have heard of the Dr Emmeline Woolley Scholarship that comes out of the Conservatorium in Sydney –

PL: Do you know what, Hildegard? I'm ashamed to say [I haven't]. I graduated out of Canberra...And I don't know that scholarship!

HR: She had been – and this is important – she had been in the community since the 1920s.

PL: ...And had she been in charge of much of the liturgy over that time?

HR: Since 1932, she had been First Organist and I'm the only one who's followed her. She entered in 1927, so she was absolutely schooled in the modal method. The modal music was in her blood and bones, so that when she came to compose antiphons in English, she was brilliant at it.

PL: Therefore, are you still using some of her material?

HR: Yes, I brought stuff along from there to show you...For example, those Alleluias, that Alleluia we had for the concluding psalm. She did all those Alleluias. She composed antiphons for the Common Offices, and the Common of Our Lady, and they're all still used. She was the First Organist and the Choir Director and the MC and often the MC and Choir Director were joined. There were two roles that the one person held. Now, I'm not sure why that would have been.

PL: Now, the MC...Is that, in a sense, your terminology for what some congregations...

HR: Ceremonial...

PL: Yes, or the Hebdom or Hebdomadarian...

HR: Yes, that'd be Hebdom.

PL: Same sort of role...

HR: Same sort of role. Sr Naomie Ruth is our MC and she assists the Abbess at, for example, the solemn profession that's coming up.

PL: So, going back to the very early 70s then, so after what must have been a very difficult time and I imagine even when you entered that probably there were still some ‘waves’ and ‘ripples’ going through as a result of that...

HR: There were...

PL: So, just to try to make the transition happen, given the difficulties you’d had...

HR: Because, you know, you have to laugh, because those of us in other religious orders at the time, way into the 1980s, the changes weren’t implemented. I was a Presentation Sister...I entered in 1967. That was horrendous...No-one knew what they were doing...

PL:...Speaking to the Benedictines in New Norcia, I got the sense that some of them wanted to stay with Latin. But anyway, they ended up having a vote and they decided, “Well, from now on, we going to have our Vespers in Latin and most of the rest of the Offices we would do in English.” And they seemed to arrive at that decision pretty democratically...

HR: That happened at Stanbrook [Abbey]...One day at Stanbrook, the Abbess announced, and this is well into the 80s, that Vespers today would be in English...

PL: And that would have been a major upheaval...

HR: And people like – I think it was Hildelith Cumming, the composer of that *Music Supplement* one and two, she said, “Where’s the music coming from?”...The Abbess wasn’t musical...You can’t just say, “Today, we’ll have Vespers in English.”

PL: That’s the problem, isn’t it, and that’s the interesting problem, I suppose.

HR: Moira Bradshaw was brilliant at it; she brought it into English.

PL: So, when she passed away...What year, then, did Sr Moira die and you take over?

HR: Nineteen eighty-five...She had leukaemia...and I had taken over the organ from her and I sat her down and said, “Teach me...Teach me all you know,” so she’d done that.

PL: Just to your particular skills, then, now...So, you’re Director of Choir, if you like.

HR: Yes. I was a music teacher in a secondary school. I was a piano graduate...I did my higher exams in music...I did piano right from primary school to the last year at secondary school and then higher exams when I entered the Presentation Sisters... So then, the other thing that happened to us, as Presentation Sisters, was very good because, at the time of the Vatican Council, the Catholic Church threw out all the good music and along with that went good organists and then, in the latest 1970s, they realised what a disaster this was and they brought us together, all the religious, who were musicians, organists, choir directors in Brisbane, and they sent us to a course called an organ school. We went to different churches in Brisbane, but they weren’t Catholic because the people like Anglicans had kept their music,

the Uniting Church, the Methodists. So we went everywhere and did tutorials and got it all back, so I'm eternally grateful for that.

PL: Now, when you say you "got it all back," you wouldn't mean you went back and started reviving Gregorian chant and all of that?

HR: No, but the better standard of music and the hymns and the Masses...

PL: ...We can go into the Mass later, because it would be interesting to see how you responded to all...I can remember, after Vatican II, all the folk Masses and there was a lot of...

HR: Don't go there, please; I'll be sick!

PL:...Since Sr Moira died, you've been looking after the music...

HR: Yes.

PL: ...and probably as far as the pre-Vatican II [music] is concerned, that's pretty straightforward because we've discussed what was used. So, at what point then, did the new Abbess – what was her name?

HR: [Mother] Placid Wilson, it would have been – 1968 to 1980.

PL: Right, and she was, well presumably, more than happy to drive along the changes that were deemed to be appropriate...

HR: Yes. She was caught up with the revision of the Constitutions, so Sr Moira just kind of paddled along. She sat with a Remington typewriter and she did a liturgy sheet every week and it was run off on the Gestetner. So we followed the liturgy sheet and it told us what to do.

PL: So, by the time you took [over], at what point was it decided, for example – if we talk about the Office – just the nomenclature of the various Hours? Now, you still retain Lauds and Vespers, but then Prime had been suppressed anyway, now what about Terce, Sext and None?

HR: We had it.

PL: What happened there?

HR: Mother Benedicta re-introduced it...

PL: The whole Terce, Sext and None?

HR: Yes. She was elected in 1980...and then in 1982, we were raised to the status of an Abbey and during 1982, Mother Benedicta and Sr Elizabeth Funder, our Prioress, they went overseas – Mother Benedicta had been elected and had only been in the community four years – It was one of those Holy Spirit elections...

PL: Right, I see! So, this was a breath of fresh air...

HR: It was a breath of fresh air, after the Vatican Council, it was a real happening...

PL: So, it was 20 years late, in a sense, to be honest...

HR: Yes. So, she said, "I need to get experience." So, she went to 58 monasteries in Europe, North America and South America and she sat down with 'wisdom' people and learnt from them and she brought back a suitcase full of timetables, all that kind of thing that people do, and how they do the Office, and she introduced Terce, Sext and None.

PL: They'd been put aside, and had the names been anglicised at that stage...prior to her coming back?

HR: They'd been put aside at the time of the Council.

PL: So, she re-introduced them...

HR: Yes. I don't know the precise date.

PL: Oh, that's alright.

HR: When I entered, they only had Middle Hour...

HR:...So, Mother Benedicta re-introduced Terce, Middle Hour and None, and it was wonderful and we had it until Mother Mary was elected. Mother Benedicta died in 2006; Mother Mary was elected the same year. One of the first things she did was what the EBC do, which was combine the psalms, jam them together into Middle Hour. Now, I know why the EBC does that...dominated by men and they have schools. That's why they can't do Terce and None.

PL: Is that the English Benedictine Community?

HR: Yes, and the women belong to it and the women have to do what the men say. And that's the only reason they don't have Terce and None, because they run schools like Ampleforth and Downside, and Worth and...

HR: We have more psalms; we've combined Terce and None into the middle of the day, so it's longer; Middle Hour is longer.

PL: I'm getting the timing of all this sorted out...

HR: Also, work. It's better to go to work, she feels, and work, and finish work, and then go and to pray.

PL: Yes. So again, I suppose, there may have been a little bit of resistance, but are people getting into the rhythm of that now and feel it works well?

HR: Yes! It took a couple of years.

PL: ...Just with the nomenclature then, so, in your time and probably for the whole time, in fact, you've always had your Vigils, that nomenclature, and your Lauds, and now you have, following Lauds, you have Middle Hour...

HR: Vigils, Middle Hour and Compline are on two-week cycles; Lauds and Vespers are the one.

PL: So, just talking about the distribution of the psalms...So you have Schema B?

H: We have a combination.

PL: Oh, OK. So, basically, you cover the Psalter in two weeks?

HR: Yes. But we did have 150 psalms a week, but we then changed.

PL: When did you make that change?

HR: Mother Benedicta did. So we had Vigils on a two-week cycle and Compline, and now Middle Hour because Mary's combined jammed them.

PL: Now, if we talk about some of the music for the Office. You mentioned Sr Moira and you still use a lot of her antiphons and the like...I thought, when I read about your history, because I think one of your founding sisters was actually from Stanbrook...and I thought, "Oh, well you must be using a lot of the Stanbrook psalm tones." But not so!

HR: Not so...We've got a lot of Vernon Griffiths; that was a lovely [psalm] tone this morning.

PL: Is that where that came from?

HR: VG, Vernon Griffiths, the New Zealand composer...That's a beautiful [psalm tone]...Vernon Griffiths. He has a lot of tones with harmony.

PL: Is he a Benedictine?

HR: No; not that I know of. I don't know much about Vernon Griffiths. When it came to us doing the ABC program, *The Abbey*, we could no longer, we couldn't get his permission; we couldn't find where to write. We got permission for all the other music and we couldn't use his tones in that program. So, I don't know if he's gone out of existence...

PL: So no-one has been able to find where he is, or anything about him. So at the moment, then, with your Offices, you have your antiphons, for many of which you use Sr Moira's. Do you use any of your antiphons?

HR: Yes. All the weekend antiphons are mine, for every weekend of the year, for the *Magnificat* and *Benedictus*.

PL: So now, with First Vespers tonight...

HR: No, not tonight...it's the Diocesan Solemnity...

PL: ...So we don't get to hear any of your psalm antiphons this weekend?

HR: No. We have the [Feast of] the Sacred Heart followed by the [Feast of] the Immaculate Heart of Mary. Bishop McCabe put our diocese under that patronage many, many years ago. So tomorrow, they have the Sunday readings, but [for] the rest, the 'flavour' is Our Lady.

PL: None of which you've written?

HR: No.

PL: That's a pity, but at least we know you're involved in that.

HR: Mother Benedicta asked me to write weekend antiphons, and I did those in about 1986, '87 because, up until that point, we were singing an antiphon to a psalm tone instead of to a melody.

PL: So now, you've devised quite separate melodies for your antiphons instead of just using the psalm tones...

HR: Yes.

PL: As far as the actual settings, the music for the various canticles...they're psalm tones as well?

HR: Yes.

PL: Are they, again, some of Sr Moira's?

HR: The one we had this morning? The canticle?

PL: Yes.

HR: The antiphon was from another source which is greatly used in our community, Fr Lucien Deiss...*Biblical Hymns and Psalms*. That came into the House after the Council and it's been greatly used.

PL: Because – this is not a criticism – but in your running sheets that people like us get, we don't see who the composer was...

HR: No; [Sr Clare] does those. We're aiming – and it could take 10 years – to get all our books re-done like that one has been...and it acknowledges every composer and every source.

HR: The psalm tone we used for Vigils – you’ll laugh at this one – was composed by Tchaikovsky...It’s from the *Liturgy of St John Chrysostom*.

PL: And that’s the one we used this morning?

HR: This morning for Vigils. There’s a Greek ‘six’ and a Greek ‘one’. We should have called it ‘Russian’. Mother Benedicta heard them sung by the Greek Orthodox choir and they were singing the *Liturgy of St John Chrysostom* as composed by Tchaikovsky, and the psalm tones are so rich...I mean they’re rich in the Greek Church because they surge down and up again. We don’t really do that; that’s the tone we use at Vigils. Wherever you see a Greek ‘one’ or a Greek ‘six’, it’s Tchaikovsky’ *Divine Liturgy of St John Chrysostom*.

HR: The hymns are on a two-week cycle...They’re Stanbrook Abbey little ones from the MS [*Music Supplement*] One...and the others, Mother Benedicta brought back in 1982 from her travels...I think you’ll probably find a lot of those were translated by Fr Aelred Squire.

HR: Christ in the Desert...Mother Benedicta brought all those back...translated from the Latin by probably Philip; Philip did a good bit of them, Philip Lawrence, the Abbot and Aelred Squire...

HR: So, Philip Lawrence and Aelred Squire would have translated all of them and the music, of course, is from the early Christian hymns (St Ambrose, St Gregory the Great) from the old Latin Office...

HR: ...That tone is Murray 2.

PL: So, the ‘M2’ is not Moira, it’s Murray...

HR: Murray; Gregory Murray, from Downside [Abbey]. He was a brilliant, brilliant monastic musician...

PL: So this series and set of music [volumes] has been largely brought together by you...

HR: Yes, and Mother Benedicta, Sr Elizabeth, who’s here – she’s 87...

PL: So you all collaborated to bring this together...

HR: Yes. Yes, and it was kind of what was happening in the 1970s, what was coming together, and then it was all ‘clinched’ in the one book.

PL: And when did that book come together, then? Can you remember?

HR: 1980s...More or less just before we moved here, or even since we moved here. We settled here in 1989 and Mary was still getting those off the computer and the press...

HR: ...Anything of Gregory Murray is brilliant because he was a master of the modal system and we use a lot of his...

PL: Now, the only other thing, I'm assuming are you using the inclusive language version of the Grail?

HR: Yes.

PL: I noticed, was it this morning, you had a cursing verse that you skipped altogether!

HR: Some of them are skipped. We were advised to do what the Church *Lectionary* does...and where things are absolutely abominable, to omit them.

PL: Yes. It's interesting, because I was speaking with Fr Bernard Rooney and they like the cursing verses because they feel...well, I suppose it could be a male thing, couldn't it...

HR: Yes. It's a great, great debate that's gone on for years and years. We had them out, then we had them in, then we had them out and we had a visitation and they said, "What are all those bits taken out for?"

PL: These are the verses to do with...Oh, some of them are terrible, like bashing the babies' heads on rocks...

HR: Bashing the babies...How do you explain to visitors in the visitors' chapel what that means? It's ridiculous.

PL: Anyhow, yes I wondered...I'd heard that you just recited them rather than sang them but in fact you've cut them; you just skipped altogether them rather...

PL: In terms of the training of the sisters [in the liturgy]...Now, when you came, who helped initiate you into all of the intricacies of the musical side of things – although I suppose you were so skilled, it was easy for you...

HR: I was skilled. Sr Moira trained me and Mother Benedicta and Elizabeth went away on their six-month trip. Sr Moira was in charge of the house and she took practice every day.

PL: And were all the sisters expected to attend that?

HR: Yes; everyone attends practice; it's usually after Midday prayer. It's no longer than fifteen minutes.

PL: And you still do that?

HR: Yes. Except today I won't because I've got an Oblate meeting...At Stanbrook, they bring in a singing teacher. The Choir Mistress does the everyday thing and then a singing teacher comes in every two weeks and does voice training. We're not doing that.

PL: So, in effect, Hildegard...There's some beautiful singing, so I guess most of them just learn by being part of it...

HR: By being part of it...Listening...You need to sit in the Choir and listen. I sat in the Choir for twelve months before I was asked to play the organ and therefore, when I came to play the organ, I knew what to do.

PL: Yes, because no matter how skilled you are, technically, you've got to know where it all fits.

HR: It's totally different from anything you've ever done.

PL: Yes. That's right...So, two questions: Do you have a succession plan for when you eventually...

HR: Cark it!

PL: Yes. What's going to happen?

HR: Naomie Ruth is an organist and Mary Bernadette is an organist – she's Indonesian; Naomie is Sri Lankan. Now, they're both good organists. As for a Choir Director, I don't know. I'm sixty-five, so probably by the time I'm seventy-five I'll be looking for someone, or the Abbess will be. It could be Naomie. It's a very, very delicate area and you have to be very gentle with everyone because you've got old people and you can't say, "Shut up!"

PL: And the female voice can start to warble a bit, can't it...

HR: ...and you've got Carmen, who's totally deaf and who learnt English from the Aborigines at New Norcia – she's Spanish and the one who sits at the end with her 'walker' – and most of the time she's either ahead of us or behind us. But there's all that kind of thing where everyone is included. No matter what sound they're making, it must be the most beautiful thing that God hears, I'm sure! So, it's very delicate.

PL: Right. Now, the only other thing...The only Latin that we've heard in the Office, then, has been the 'Our Father'...

HR: Glenstal Abbey 'Our Father'....

PL: Right. So do you have, even say on Sunday evenings, a Latin Vespers? Or the Latin Vespers; that's gone altogether now?

HR: No. It's gone altogether.

PL: Do you recall... Was that all around the time with Mother Benedicta?

HR: No; before that. It went with Sr Placid; Mother Placid... She was elected in 1968. Mother Benedicta was elected in 1980.

PL: Right... From that time on, virtually, apart from the 'Our Father' – the *Pater Noster* – there's virtually no other Latin in the Divine Office at all, now...

HR: No; there's no Latin for the simple reason that people don't have Latin as a language and in the times past, we had Choir nuns and lay sisters, and the lay sisters didn't have an education, so they didn't have Latin, so they did the work. The Choir nuns had to have an education, a dowry, and they were taught Latin. Most of them probably came with Latin; Elizabeth did and others I know did. But they knew what they were saying.

PL: Yes. Yes. It's interesting. At some of the communities we've been to, they have the Psalter always in English but then some of the core parts, like the *Magnificat*, in Latin because they think, "Oh well, everybody knows what it's about." But I can understand that and respect to what you've just said.

HR: I'm not saying that we may not do that. No, we may.

PL: Do you get a sense that some sisters would like to have a bit more Latin?

H: No. They hate it!... They're most adamant about it... In fact, some of them would walk out, I think... Because our... See, Pope Paul VI spoke of Benedictines being the connecting cord between humanity and God and be who you are and bring the people into your prayer, and that's what we've tried to do here by the way we have our church structured, and the way we do our liturgy, and the way we do our Mass. Now to introduce Latin, you're immediately excluding people and that's why, on the whole, the nuns would be very angry about it.

PL: [Is it] a collegial decision... deciding on whether to stay with English? Or does the Abbess just say...

HR: No; it's collegial... We have many, many, many community meetings over it. You think men fight?!

PL: So, the Mass itself, then, is going to be very straightforward because what you're saying to us, I think, is that, from the time you've entered, you've had English for all the Common, the Ordinary parts of the Mass...

HR: Yes.

PL: ...the *Kyrie*, the *Agnus Dei*, the...

HR: We have one Latin Mass; that's to answer your question... That is a place where we do sing Latin because the Mass was known... The Ordinary of the Mass, and anyone who comes knows the *Mass of the Angels*, for example. [Sings] *Gloria in excelsis Deo*... Every bishop, every priest, every lay person knows that. Now, I have taught one other Mass in Latin which I

learnt in the 1950s as a child and it's a grand, beautiful Mass and it's something you can have for a big occasion...

PL: And who was that by?

HR: Jules Brazil...It's the *Mass of St Basil* from the 1925 *St Basil's Hymnal*.

PL: Right. So they are the two settings that you use...

HR: Yes, in Latin. We've got Magdalen, our soloist, and she has spent time as a younger person in Italy learning to sing. She does the solo parts for the *Mass of St Basil* and for any other masses in English which require solo parts. Now, all the other Ordinaries are in English. We have a great range of Ordinaries...

PL:...Can you remember the composers of some of those?

HR: Yes. Br Colin Smith, the *Mass Hallel*. All of them have been re-worked by me over the last two years...

PL: ...with the new *Missal*...

HR: ...with the new *Missal*...Don't go there!

PL: So, in other words, Hildegard, because this is the issue, isn't it, if we just think about that transition, yet another transition to the new *Missal*, so rather than throw out those, the Masses pre new *Missal*, you've tried to adapt those and keep...

HR: I've adapted every single one; I'm determined that we're not going to lose...We had something like fifteen Ordinaries [that] we know...

PL: Can you just list off some of those, then, that you can remember...

HR: Yes. A lot of them came to us after the Council. This is our primitive book that was put together in the 1970s which I brought to show you and your...see the Gestetner...

PL: Oh, OK and they're some of the Mass settings...

HR: ...Masses composed by Moira and Ordinaries like we've got...Here's one by M.A. Mann, *A Christian People's Mass*; Albert Lynch...There's a whole lot in here...We still sing that, the *Mass of St Thomas the Apostle*...

PL: What about Christopher Willcock? Did you do any of his?

HR: No, we haven't done his...Jillet, Mews, we do; *Mass of St Ephrem*, we do. We still sing all of these.

PL: Now, so you've had to adapt some of those...

HR: All of them. And we do Br Colin Smith's *Mass Hallel*. It was done for the Beatification of Mary MacKillop and it was written for that occasion so I have reworked that because

that's important for Australia...Sr Moira's written a Mass. She wrote it; she calls it *Mass D*. It was written for Sr M Edith's diamond jubilee... 'D' for diamond... So we call it *Mass D*. I've written a Mass; I was asked to write a Mass. I've never written anything except [when] I've been asked. I was asked to write a Mass for Mother Benedicta's Abbatial blessing in 1983... So, we still sing the *Mass of Blessing*... But I'd listened for a whole year...

PL: ...to get the flavour...

HR: ...to get the flavour, because I'd come from a parish situation... where they were swinging guitars...

PL: We'll come to that in a minute! So, Hildegard, the Australian Liturgical Commission recommended six new Mass settings – it wasn't commanded as such, but were recommended – Richard Connelly... Have you picked those up or...?

HR: We haven't because they weren't in our repertoire and I thought we should do our own repertoire first. We sing the Mass three 365 days a year. Out 'there', people sing it on Sundays. So, we need more than... you know? So I've done ours. We have another one called *Mass of St Benedict* which came from St Vincent's Archabbey, back at our Pennant Hills Monastery in the 1980s; that *Benedictine Book of Song*; that was an abomination but it came into the house and some of the hymns are still used. I'd like to be rid of them but you have to take it slowly. Because it was Benedictine, it was adopted.

PL: So that pretty much covers that. So, just touching on the hymnals, then... Now, I know one of the popular ones I've come across is the *Hymns for Prayer & Praise* or... it's a monastic hymnal, anyway. You don't use that as such?

HR: No.

PL: So, you've got your hymns from various sources...

HR: We've got them from... translated from the Monastery of Christ in the Desert, NM, USA – that's Week Two – and Week One is Stanbrook... *Music Supplement One*; I brought you one. You've probably got one already... They're all in there... We call them 'the little monastic hymns'. There's one for the seasons and there's Evening Prayer [on] Thursday. We do all of these; they're all in the back of *MS One*.

Participant: Sr Veronica Chandler, OSB
Community: Jamberoo Abbey
Date of Interview: Saturday, June 8, 2013
Time of Interview: 2.00 pm
Duration of Interview: 00:40:45

PL: Now, just to get a little bit of context here... what year did you enter the Benedictines?

VC: 1992... That was down in Melbourne at Croydon; there was a daughter house at Croydon at that time.

PL: Right. So that's since gone, has it?

VC: Yes. It's closed... I was a postulant there for about ten months before I came here.

PL: And then you spent some time as a novice?

VC: Then I was... I finished the postulancy and then I was a novice...

PL: And so when would you have taken solemn vows?

VC: In 1999.

PL: And, so when you arrived... Now, is it fair to say you were musically literate?

VC: Yes, because I'd studied music at school; I'd done three years of piano and theory... So even though it's not very much musically, it's sufficient for what happens in monastic music; yes, I could read...

PL: Yes. So when you arrived here, you were at a little bit of an advantage, I suppose. Would most of the people who come in have some musical background or would it be varied?

VC: A lot of people do but not necessarily everybody and not everybody can sing... So, it's not a pre-requisite that you can sing as long as you pray!... and I've found I'm better at alto. I can't get the higher note any more.

PL: It's interesting, because I find, for me, the settings are generally a bit high for me, you know, the whole thing. Do you know what I mean?

VC: Well, if you think ours are high, the English are even higher. You know, at Stanbrook [Abbey], I couldn't sing with them. We've had their CDs on and their voices are very high. Apparently, it's something that's happening, changing in women's voices... apparently.

PL: Is it? What; they're going higher and higher?

VC: Lower. We've come down. Often, Hildegard will transpose down for us because we're a bit thin at the top.

PL: So if we focussed on who was looking after your musical or liturgical training, I suppose, did you have anything terribly formal, or did you just fit in, as it were, by coming to the various Offices? Did you have any period each week or whatever where you would have done anything a bit special that way?

VC: No, not really, because it was only a small community; there were only four or five of us...

PL: ...in Croydon...

VC: ...in Croydon and we were doing a choral Office. Before I joined there, I had come and done a retreat. Well, the first time I visited there, actually, I drove home and I cried on the way home. I thought they just sound so beautiful I couldn't possibly sing. It just really had an enormous impact...just hearing the choral Office.

VC: ...because, you see, what happened was, in that ten months, sometimes one of the main singers was not there, then you'd be very 'short' on one side and I can remember, as a postulant, being petrified that one of the other sisters wouldn't get home in time from where she was and I'd have to hold a solo...It makes me laugh here, because sometimes they won't sing the Office if we're 'short' of numbers, but the 'short' of numbers here would be say ten, whereas in Croydon, the 'short' of numbers would have been two! We would have sung.

PL: So when you came here, did you have anything, like even a weekly hour or so, where some of this was explained to you in any sort of detail or, again, did you just get into role, the swing of the whole thing, by participation.

VC: Well, what happens is, this is the life; the liturgy is the life, so you get thrown in at the deep end and you learn as you go. I can remember just trying to follow the different books was quite complicated...

PL: Yes, so now, for visitors, and I noticed the sisters in Choir tend to use pretty much the same resource that we use in terms of those...like this morning...

VC: Yes. We don't refer to the MS anymore or the canticles...

PL: The 'MS' is the Music Supplement

VC: Yes.

PL: And that's been taken now and put into those little folders and the like...

VC: Well, it's all incorporated in the white book, or several books, depending on which Office we're singing, if it's feast day or a Commons...

VC: So, I did have a little bit of training. Marie Gregory [d. July 22, 2003], who was the Prioress at Croydon, showed me what it was about and was instructive in terms of the Office and then, when I came here, we also had choir practice here. So Hildegard, I think it was Hildegard, used to always take that.

PL: Now Hildegard made reference to the fact that...It sounded as though you were still having the choir practice each day, or certainly later in the week, in preparation for the weekend liturgies or do you not...

VC: We always have a preparation for the weekend liturgy.

PL: When's that happen?

VC: It depends on what days. She will look ahead always and pick out any...Like, if there's a feast day...The Commons we usually know pretty well. But if there's a problem, then she'll make sure that we've gone over the antiphons and hymns, and tweak it a bit so that we remember.

VC: And now it's the Immaculate Heart of Mary on Sunday which is sort of like the Diocesan...

PL: So, even this weekend then, it's a little bit unusual...

VC: Yes, but if you have a look at the liturgy, sometimes, with those Marian liturgies, they pinch bits from the Commons and put them into the feast day thing and it's not all new...So, there'd be parts of that that we'd be familiar with and there might be an antiphon here and there that might be particular to that feast day...

PL: ...that you'd come across once a year, maybe...

VC: Some of them are once a year; some of the tones are unusual to us because we only sing them once a year, but mostly, there's a certain number of tones that we're very familiar with.

PL: So, quite a variety of psalm tones actually, aren't there...

VC: Yes, and there's quite a variety of different hymns from different places. Like Mother Benedicta went overseas for six months with Hildegard and they collected quite a number of, say, readings, tones, hymns...You know, they had a look at what was internationally happening and then they decided what was going to be our...within the context of the tradition, I think, that was already here through Stanbrook...So there's one hymn there that Mother Benedicta wrote. She could sing...Well, she was musically oriented; she was a singer...She wasn't a composer.

PL: So when you came here, then, [the liturgy was] all English apart from the Our Father, occasionally *Pater Noster*...We're talking [about] just the Divine Office for a moment. I get the sense...

VC: No, I don't think so. I don't know if it was all in English...

PL: Certainly now, you're not using any Latin apart from the Our Father...

VC: Yes, we do.

PL: Oh, yes...*Salve Regina*

VC: *Salve Regina*...

PL: ...at the end of Compline...

VC: Yes. Yes. And the Our Father is sung in Latin and there's a few other things now that have crept in; there's more Latin now...There's a Mass [and] other music from Pennant Hills...I think there's a Mass there that we sing that's [in] Latin...

PL: Yes. There are two Mass settings in Latin that Hildegard's referred to. I'll go to the Mass in a minute; but just for the Divine Office...

VC: For the Office?

PL: Yes. Can you think?

VC: Up the back of the book, I think there's several pages where the different hymns are in Latin...you'll find there'll be those...*Salve Regina* etc. will be in Latin...Plus the other different things that we sing at different times of the year...*Regina Caeli*...

PL: Yes. So they're generally Marian anthems that come at...

VC: Compline...

PL: Compline, yes. And last night – not that we can say that we're *really* experienced at it, but just what we are of it – I got a bit of a shock because the Compline was rolled up with Vespers...

VC: Oh yes! That's an innovation, isn't it...

PL: That's pretty much your experience of the Divine Office?

VC: Well, that's not my experience; that's just how to learn it, and what's there, and what we do, but my experience of it is quite different.

PL: Would you like to just talk about that for minute, however it comes out?

VC: Before I came to the monastery, I was interested in this kind of music anyway because I was interested in...King's Choirs...choral...King's College and I used to have Hildegard of Bingen *Feather on the Breath of God* playing in the car; I've never, ever got tired of it and I just loved it. There was something transforming in the music itself; it was a kind of transcendent quality that I'd never heard before and unusual. And that was an attraction; it

resonated with something within me. So then when I got onto the Gregorian chants, it was quite lovely. I remember also once going to a thousand voice choir – Faye Dumont singers were in that in Melbourne – Choirs from everywhere came together at Christmas and they had this huge concert and a friend of mine was singing in it and I remember going and it was just...it blew me away, especially the Faye Dumont singers, because their voices were so trained that they were like instruments. They had that instrumental quality; you just sit and listen to them for a long time. So there was that background and then, when I came actually into the Choir, it became, not so much attending to the words that you were singing in the psalms but to allow the tones, [which] were important to me, to wash over, to actually have a physical impact, I suppose, as you're singing them and hearing them. Because you're singing choir to choir, you're hearing the other sisters; you're 'choired' and it's impacting on you that way and then you sing which impacts in a different way back to them. And it's sort of like...I don't know...It's prayer at many levels, so while it's sung, the experience of the rhythm of it...Some people would think it's a bit monotonous, I suppose. I know Joan Sutherland, the only sort of music she didn't like was Gregorian chant! But for me, it just kept a rhythm...

PL: It's a form of mediation...

VC: Yes, that's it. Yes, that's it. It was the meditative essence of it or the resonance of that meditation. And the other thing about it, too, is during the Office, there is quite a lot of silence, and it's that silence that I felt was just as important as the actual choral participation. And that also aids and sort of makes stronger again the meditation aspect. Now, you'll find that people will say, people in the community will say, "Well, it's public Office; it's not personal or private prayer...it's a choral work; we all do it together." But I always find that there's a very strong personal prayer that is gifted into the community or into the group singing. So I think, for me, it's always both. If I'm irritated by something and something stops me from connecting into the choral work, then I get quite rattled...quickly!

PL: Thanks for sharing that; that's lovely...

VC: So, it's more than just the musical appreciation of the works. Some of them...like the Deiss is very beautiful; I love those works. They just take you into a deeper space really quickly and the psalms are just all the time washing over you. It's more the tonal element for me than the actual musicality, I suppose.

PL: Yes. So given the fact that it was the Gregorian aspect that drew you to all of that, did you feel, or would you ever feel, that you would like the sisters perhaps sometimes to do some of those in Latin or do you still...? Have you thought about that or are you very comfortable with them all being in English?

VC: I would rather them in English. I've just never really grasped the Latin. I've tried to study it a few times, but I'm not good with Language at all. I like the sound of the Latin but I don't know what I'm singing...

PL: Right. So that's the crunch, isn't it.

VC: Yes, it is really, because I like to know [what I'm singing]. There is a cognitive element of contemplation and meditation in the singing and if you don't quite know what the words are, it's a bit strange.

PL: Yes.

VC: But I don't mind the Latin, but I don't want more Latin.

PL: So, those things with which you're familiar, say the *Regina Caeli* or whatever, that's fine and the Our Father, because you know what it is, and jumping across to the Mass, the Ordinary of the Mass, the *Kyrie* and all that...Everyone's comfortable with that so there's no issue.

VC: Yes. It could be familiarity, I suppose. If I went through it with somebody and they actually went through the words instead of saying, "Oh, that's the *Hail Queen of Heaven*." I'd say, "Yes, but I want to know the translation."

PL: That's right, because, for example, the *Ave Verum* the translation, the literal one...they're very beautiful words and if you don't know that, you lose a lot of it, don't you.

VC: Yes. I suppose the Latin has a certain quality of its own that was lost in the English. The older sisters used to always talk about the Latin. Marguerite, who has since passed [on], she said she didn't understand a word of Latin but she had a gift for pronunciation, for pronouncing it exactly right and she'd get up and they'd read things in Latin, and she could manage it very well.

PL: Just finishing with that side of things...Now, you use the Grail, the inclusive language version. Now, who actually marked up the diacritics in that [psalms]? Do you know who put those in...the accents? I forgot to ask Hildegard who did those.

VC: It must have been...See, when that was put together, it was Mother Benedicta and Hildegard and Mother Mary, now, who was Sr Mary, then...they typed up all the liturgy. There was a liturgy committee, I think, and I'm not sure; it might have been Hildegard.

PL: So, is there a liturgy committee now? Or is that Hildegard and Mother?

VC: I think it might be Hildegard and Mother with reference to the chantresses.

PL: So with your liturgy, do you have a chantress either side, or have you got a few?

VC: There are three.

PL: And then do you call the leader of the liturgy the Hebdom...MC is the word, I think, that's been put around...the person who sort of organises it all and makes sure that it all comes around at the right time...

VC: The MC organises how things will run; so if you were on the wrong page reading something, she'd get up and give you the right page!...Or, if somebody had forgotten to get up to read, she would get up to read. So she's responsible for the running of the whole thing...

PL: Who's that?

VC: That's Naomie who's doing that and she has an assistant that helps set up the readings each day, because you've got to get the right readings for the right feasts and all of that sort of stuff...ferial or feast. There's quite a few little deviations about things. So she helps there. Now the Hebdom is different again. The Hebdom is a solemnly professed sister who leads the prayer.

PL: Who's that for you, then? Is that Mother?

VC: No. Each week, we take it in turns.

PL: So every one of the solemnly professed sisters would get a turn at being the leader of the liturgy...

VC: In the Rule, it says only if it's helpful to the community is somebody chosen to read or to sing. With us, most people are literate; they can manage. But some people are too old, or too frail, or for some reason...they're carrying an illness or something...they don't do the Hebdomadarian. So, we've got a list of people, and we're just keep rotating through that list so you'd hold that through a week.

PL: And, just going across to the Mass, now...Hildegard was saying that you have two Latin settings that you use...The names of those...

VC: *Missa de Angelis*...That's one, and there's one...

PL: But evidently, the interesting thing for me was that with the new *Roman Missal*, the revised *Roman Missal*, rather than pick up on the new Mass settings of the Ordinary, she's evidently adapted...

VC:...the old ones... Yes; she's clever...

VC: If Hildegard has adapted something and it's easy for us to incorporate a change, I'm happy to go with that rather than to learn a whole new Mass...

PL: That's exactly right; that was her thinking, too, that you evidently have quite a large number of Masses, so instead of learning a whole new set of notes...

VC: Well, for instance, at Easter we had a bloke who's a guest – he comes here quite often to Mass – and he decided to write a Mass for us. So he wrote this Mass, and Hildegard refers to it as Adrian's Mass, so we sang that after Easter. During the Easter Season we sang his Mass, so we had to learn it all...so that we could sing it and that was a bit unusual. But it was very beautiful that someone went to that trouble to write a whole Mass.

PL: Do you think it will stay in your repertoire?

VC: I think it'll stay for a little while! It's quite...It's quite different!

PL: Have you got some personal thing that you want to throw in about the music and the liturgy for you? What you said about the Office was very...I found that very interesting...how it affects you, what it means to you was very good...

VC: I think it's quite challenging. It's not just like you sing it once; it's part of your life every day you sing the Office, and I don't think we appreciate hearing it, as a guest would hear it.

PL: Just a practical matter – who's the organ by, the organ maker?

VC: Yes, I do know: Chris and Doug Pitman...Doug Pitman comes...He worked on it. There was another man that made it who did visit here some time back. I don't know his name but Hildegard would know him.

PL: And was that made specifically for the new Church here?

VC: It was from Pennant Hills.

PL: Oh, was it? Re-installed...

VC: They brought it and it just fitted in...just fitted in because out the back of where the organ is, it should have been an extension further back and something happened and it [the extension] didn't happen and so, anyway, the organ just fitted in. So, Doug still comes with Chris to tune the organ; they do it gratuitously because he just loves it.

PL: And the other interesting thing was, and then that's probably about it, I noticed at Vigils they have the flute just to intone which was just lovely. I thought it was a beautiful sound...

VC: Yes, it's softer, isn't it...It's a little bit haunting, too, in the darkness, because that structure in that Office is different to most others and it's in the dark; we have it all darkened. It used to be darker but we have to have some safety lights etcetera now...But it's a very beautiful Office...But I think the flute is a lovely intoning instrument for that early morning; it's soft. You don't want anything too jarring.

PL: No, I thought it was remarkable that you sounded so good at that time of the day.

VC: ...You have to work together as a community, so there's the organist, the chantress, the choir, the readers. Early in the morning, you've got a person who does the *invitatory*; so that's a solo prayer, really, that the choir responds to...But I'd be petrified! See, when you make solemn profession, there's a part in the profession ceremony where the person sings *Suscipe*, and I said, "There's no way I could sing on my own because I'd be petrified, anyway." And so we worked it out that the chantress would sing with me. So during the ceremony, we did that and at the end of the ceremony, the family said, "Gee, your voice has improved!"

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